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L'homme Armé - Adaptations for Jazz Ensemble

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L'homme Armé - Adaptations for Jazz Ensemble

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Treatise

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L'homme Armé - Adaptations for Jazz Ensemble

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L'homme Armé - Adaptations for Jazz Ensemble, is a contemporary setting of the *L'homme armé* melody for large jazz ensemble. This document illustrates how the *L'homme armé* melody influenced my composition and provides a brief synopsis of the symbolism that often accompanied it in composer's works circa 1450-1585. It is an analysis of compositional construction in comparison to the original melody.

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Chapter 1 - The *L'homme Armé* Melody: Precedents and Relevance

The lyrics of the *L'homme armé* melody offer a simple, straight-forward message, “Be afraid of the armed man.” This sentiment provided the inspiration for composers to utilize this melody as the subject for at least forty mass cycles between 1450 and 1700.¹ Various sources allude to numerous points of conjecture about whom or what this message symbolizes. None, however, have been verified with absolute certainty. Composers who set the melody in the mass employed it as a structural *cantus firmus*, the fixed melodic material upon which the remaining voices of a multi-voice texture is based. This technique enabled the manipulation of the melody with forward-looking compositional processes that were laden with symbolism and sparked one of the period’s most important compositional traditions. *L'homme Armé - Adaptations for Jazz Ensemble*, while not focused directly on the meaning of the lyrics, is inspired by that tradition. This setting incorporates models of previous composer’s works and utilizes the melody as the foundation from which much of the tonality and melodic material is derived. These aspects have been used not only as the basis for the piece, but also as a point of departure toward alternate melodic material, more distant harmonies, and varying rhythmic settings.

The melody reached the height of its popularity between 1450 and 1585. Table 1 consists of approximate chronological time periods in which composers are known to have written *L'homme armé* masses and includes many of the most prominent composers of that time.²

¹ Fallows, New Grove Online.

² Wright, p. 288.

Table 1:

1450s-1480s	1480s-1520s	1520s-1550s
Phillipe Basiron Antoine Busnois (Philippe?) Caron Guillaume Dufay Guillaume Faugues Johannes Ockeghem Johannes Regis (2) Johanne Tinctoris 6 Anonymous Naples Masses (Busnois?)	Juan de Anchieta Antoine Brumel Loyset Compère Josquin Desprez (2) Pierre de la Rue (2) Jean Mouton Jacob Obrecht Marbiano de Orto Mattheus Pipelare Bertrandus Vaqueras	Robert Carver Andreas de Silva Cristobal de Morales (2) Francisco de Penalosa Ludwig Senfl
1550s-1600s	17th Century	
Francisco Guerrero Palestrina (2)	Giacomo Carissimi	

The lyrics and melody are seen in their ABA form in Example 1.1:³

Example 1.1:

<u>French</u>	<u>English</u>
L'homme, l'homme, l'homme armé, L'homme armé L'homme armé doibt on doubter, doibt on doubter On a fait partout crier, Que chascun se viengne armer D'un haubregon de fer L'homme, l'homme, l'homme armé, L'homme armé L'homme arme doibt on doubter.	The armed man, the armed man, should be feared. Everywhere the cry has gone out, Everyone should arm himself With a breastplate of iron. The armed man, the armed man, should be feared.

³ Ibid. pp. 165-166.



A
 L'hom - me, l'hom - me, l'hom - me _ ar me'

5 l'hom - me _ ar - me', l'hom - me _ ar - me' doit on doub -

9 ter, doit on doub - ter.

B
 12 On a fait par - tout cri - er,

16 que chas - cun se viegne ar - mer d' un

20 hau - bre - gon de fer.

A
 23 L'hom - me, l'hom - me, l'hom me _ ar me'

27 l'hom - me _ ar - me', l'hom - me _ ar - me' doit on doub - ter.

Composers such as Antoine Busnoys, Josquin Desprez, and Guillaume Dufay, devised innovative methods to set the melody in their *L'homme armé* masses. After exploring the works of these composers, I have chosen to recognize that tradition of inventive approach by reproducing several of their compositional techniques, such as retrograde, proportional ratios and transposition. These techniques were used for the

purpose of delivering a religious or symbolic message in the mass. Symbolism was so embedded in art and music at this time that it acted as a catalyst for the cultural popularity of masses which used the *L'homme armé* melody. My composition draws directly from the setting of the melody in the Agnus Dei III of Dufay's *Missa L'homme armé* as it utilizes symbolic musical processes that are most characteristic of this period.

Christ's journey to and from earth is symbolized during this setting through the following *canon*, accepted principle or rule, that is written in the score and directed to the tenor voice: *Cancer eat planus sed redeat medius*, or, Let the crab go forward fully but go backward from the middle. This statement serves as an indication of performance practice and instructs the tenor on how to perform the cantus firmus, the *L'homme armé* melody. "Since a crab goes backward, the tenors are first to sing the tune backward and, once that is accomplished, then forward",⁴ an instruction to perform the melody in retrograde.* The 'crab' is derived from the zodiac sign of Cancer and is most importantly an allusion to Christ, referred to as such in Deguileville's *Pilgrimage of the Soul*, a copy of which Dufay had in his possession.⁶

The importance of retrograde motion in the masses of this period is understood to represent the "...divine reversals [that] came to pass simply by donning in good faith the Lord's metaphorical armor".⁷ Such reversals would have included those from evil to

⁴ Ibid. p. 176.

* Additionally, the retrograde setting of the melody is set in longer note values whereas each quarter note from the original melody is replaced with the duration of a half note. The non-retrograde setting returns to the original version of the melody where quarter note = quarter note for a proportional ratio of 2:1. Proportional ratios were used to manipulate the cantus firmus in both masses and motets of the period. In the isorhythmic motet, *Nuper Rosarum Flores*, for instance, Dufay used this technique to symbolize the dimensions of the Temple of Solomon: 6:4:2:3. Atlas, p. 93.

⁶ Wright, pp. 176-177.

⁷ Ibid. p.175.

good or from death to eternal life. *Spiritual armor* (or arms, i.e. weaponry), has long been associated in theology with Christ, God, and that of the Christian warrior (or, every, Christian).⁸ The use of the *L'homme armé* melody in a mass setting served a similar symbolic purpose and has been described as follows; “When the melody is the Armed Man tune, the Christian warrior appears to rise up from ages past and make his round-trip journey before our eyes”.⁹ Wright commented on how this mass would have had a drastically different meaning to the modern listener versus the type of interpretation with which it was met at the time of its inception:

For Dufay, this contrapuntal *tour de force* - writing good counterpoint against a melody going backward - was both the musical and symbolic high point of the Mass. For the modern listener, however, this climatic moment sounds decidedly anti-climatic. The compelling Armed Man tune, by moving backward, has lost its force, like a soldier who charges backward. Rather, in this retrograde version the music sounds like a non-sensical abstraction. This one moment of musical retrograde underscores the fundamental difference between the medieval way of communicating through symbol and the more modern method of musical expression by means of mimetic gesture. What was for Dufay a crowning moment of symbolic communication goes unheard by the modern listener unless alerted in advance to the retrograde motion and its meaning. The listener of Dufay’s time, however, being familiar with the tune and all of its attendant symbolism, would have recognized the retrograde motion and experienced all the subliminal

⁸ Ibid. pp. 169-174.

⁹ Ibid.

associations the composer intended: to the Mystical Lamb, to Christ the Alpha and Omega of all things, to the Lord's round-trip journey....¹⁰

This aesthetic has been reproduced in several instances throughout my setting of the melody by orchestrating it in a manner that makes it difficult for the listener to identify. As Dufay's work was the stimulus for my composition, I have borrowed the version of the melody he employed. My setting consists of three movements, which is reflective of setting the melody in a multi-movement mass, although there are no underlying religious references.

The overall organization is based on a compositional technique seen in an anonymous¹¹ collection of six masses known as the *Naples Masses*. The composer of these masses segmented the *L'homme armé* melody into five separate parts, then set each segment throughout an entire mass (Masses I-VI, i.e. Mass I employs segment 1, Mass II employs segment 2, etc...) before rejoining the melody and setting it in its entirety in the sixth mass.¹² These masses are emulated in my setting by utilizing portions of the A and B section in Movement I and II respectively, then rejoining the melody and setting it in its entirety in Movement III.

The first two movements are intended to sound like original compositions while still referencing the *L'homme armé* melody through the use of borrowed melodic material. Movement I achieves this by utilizing two borrowed motives from the A section

¹⁰ Ibid. p. 176.

¹¹ Suggested to be Antoine Busnoys; Taruskin.

¹² Scores and further discussion available in Wright, pp. 184-188 and in Appendix B, pp. 282-287, and Cohen.

of the melody. These motives are subject to intervallic manipulation and are employed as a source for thematic, harmonic and rhythmic development coupled with expansive amounts of original composition.

Movement II emulates Dufay's setting by employing the borrowed portion of the B section in retrograde. The retrograde melody is utilized as a bass line and generates the root movement for a new harmonic progression from which the main themes of Movement II are derived. This technique reflects the models of *cantus firmus* masses that based the counterpoint of the remaining voices on the melody in the tenor voice. It differs from a *cantus firmus* mass however, as counterpoint is not the binding compositional component in Movement II as it is in the *L'homme armé* masses.

Movement III is the only movement that uses the *L'homme armé* melody as a main theme and does so through several contrasting settings. One of the compositional devices employed during this movement is the use of a proportional ratio in a setting of the melody. When used in the mass, proportional ratios manipulated each part of a multi-voice work equally, often dividing the ratios into sections and altering the time signature of each section in the process. The use of proportional ratios in this movement only alters the melody in the ensemble section performing it and not the entire fabric of the ensemble. The melody is also seen in a harmonized setting. The harmony from this section is utilized for two repetitions of the melody and revisited as the harmonic progression utilized during solo sections. The following three chapters discuss the compositional processes found within my work.

Chapter 2 - Movement I

Formal Structures

The analysis of Movement I will begin with a brief explanation of the overall structure of the movement. The first portion begins as a slow introduction that presents the main themes found within the movement. After the themes have been introduced, a faster second half follows and consists of the themes set in contrasting settings, most notably by the use of divergent time signatures. The second half of the movement also includes solo sections and concludes with the repetition of the main themes.

There are three main themes found within the movement, herein referred to as Themes A and its derivation A1, B and C. Each theme also corresponds to an independent formal section. Generally speaking, the overall structure of the movement is based upon the repetition of those formal sections: A, A1, B then C. The movement also consists of interludes and in some occurrences deviates from the above formal scheme. Table 1 illustrates the location of formal sections found within the movement.

Table 1:

<u>Measure Number</u>	<u>Rehearsal Letter</u>	<u>Formal Function</u>
1		Introduction
9	A	Theme A
25	B	Theme A1
39	C	Interlude
47		Theme B
51	D	Theme C
68	E	Interlude
76	F	Theme A
84	G	Theme A1
97	H	Theme B
109	I	Theme C
121		Interlude
129	J	A - Trombone solo
137	K	A - Trombone solo
145	L	C - Trombone solo
157	M	A - Trombone solo
165	N	C - Trombone solo
177		Interlude - Trombone solo
185	O	Interlude
194	P	B - Soprano solo
212	Q	B - Soprano solo
224	R	B - Soprano solo
239	S	Theme A
247	T	Theme A1
260	U	Theme B
268	V	Theme C
282		Close of A1

The following will serve as an analysis of the tonality, thematic material, rhythmic organization and harmonic content of the movement.

The *L'homme Armé* Melody as a Foundation for Original Composition

Tonality and Borrowed Motives

The first and second movements are designed to be heard by the listener as original compositions that conceal references of the *L'homme armé* melody rather than quote it at great length. This has been achieved in Movement I by basing the tonality in G minor which is an allusion to the G Dorian mode of the melody, as well as by borrowing two motives from the A section of the melody. These motives are referred to as motive “a” and motive “b” and are seen in Examples 2.2(a), 2.2(b) and 2.2(c). The A section of the *L'homme armé* melody is illustrated below in Example 2.1.

Example 2.1

L'homme armé melody A section:



Example 2.2 (a)

Motive “a” - Step-wise Dorian mode descent from sub-dominant to tonic:



Example 2.2(b)

Motive “b” - Leap from dominant to tonic:



Example 2.2(c)

Derivation of motive “b”:

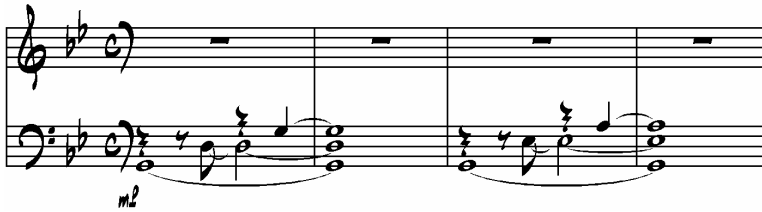


These two motives are used throughout Movement I as a source for harmonic, rhythmic and thematic content.

Employing the Borrowed Motives and Main Themes in Movement I

This movement begins with a repeated four-measure ostinato solo piano figure that is shown below in Example 2.3.

Example 2.3:



The pattern of tonic to dominant seen in the first two measures is widely employed as a bass line in various styles of music. These first two measures, however, are written in reference to the borrowed portion of the melody found within motive “b”. Motive “b” has been manipulated by a change of rhythm and direction. Instead of a descent from dominant to tonic, the ostinato begins with a leap from tonic to dominant followed by a leap to the tonic an octave higher. The second two measures repeat the gesture and expand the interval diatonically within the G Aeolian mode. This expanded interval generates the two chromatically altered fifths on either side of the perfect fifth interval from the first two measures. The initial leap is from tonic to the flat-sixth (augmented fifth) and is followed by an augmented fourth (diminished fifth) leap to the ninth. This flat-sixth scale degree is important as it shows up later in the movement as the root of a non-diatonic harmonic alteration that opens the door into exploration of non-diatonic harmonic choices.

Theme A/A1

There are three main themes that comprise this movement. The first, Theme A, enters at m. 9 after the ostinato from Example 2.3 is repeated twice by solo piano. This theme is derived from the G Aeolian mode and incorporates the descending fifth interval of motive “b”. Theme A is first orchestrated as a duet for soprano saxophone and piano and is seen below in Example 2.4.

Example 2.4:

The musical score for Theme A, Example 2.4, is presented in two systems. The first system shows the initial entry of Theme A, with the soprano saxophone part (labeled 'Theme A') and the piano accompaniment. The piano part features a repeating ostinato pattern in the left hand. The second system continues the duet, with the soprano saxophone part and the piano accompaniment. The piano part includes a section labeled 'GAELIAN' in the right hand. The score is written in G minor (three flats) and 4/4 time. The soprano saxophone part is marked with a 'b' for the key signature. The piano part is marked with a 'b' for the key signature. The score is labeled 'Theme A' and 'Motive "b"'.

The duet continues until right-hand piano chords enter in m. 19. The drums are then added in m. 20 along with acoustic bass and bass clarinet, beginning a unison figure which mimics and slightly alters the original ostinato pattern.

Theme A1 enters in m. 25 and is an almost exact repetition of Theme A with the exception of the closing material (see Example 2.6). Motive “a” is first employed as a

counter-line during this theme in mm. 30-31, orchestrated in the acoustic bass and bass clarinet parts and illustrated in Example 2.5.

Example 2.5:



The closing section for Theme A1 begins in m. 34 with an almost completely step-wise ascent of the G Aeolian mode. The melodic material that follows in mm. 35-38 is accompanied by a harmonic progression whose root-movement is based upon a portion of motive “a”. This section truncates and re-harmonizes motive “a” to a three-note motive that consists of the pitches C, Bb and A, and is illustrated in Example 2.6 in a reduced score format.

Example 2.6

Closing section of A1:

The image shows a three-staff musical score for measures 34-38. The top staff is labeled "Theme A1" and contains a melodic line with slurs and ties. The middle staff is labeled "Harmony" and contains block chords. The bottom staff is labeled "Motive 'a' in parenthesis" and contains a three-note motive (C, Bb, A) repeated. Chord symbols are written above the harmony staff: C6(Δ7) (Aoo 9), Bb6(Δ7) (Aoo 9), and AMa7(#11). A measure number "34" is written below the bottom staff at the beginning of the first measure.

While the G minor tonality is made clear as it exists in motive “a”, the melodic direction has such a strong half-step (Bb-A) approach to the final chord of Theme A1 that the AMa7(#11) chord sounds as if it is resolved as a I chord in part of a cadence. The bII → I

relationship between the pitches Bb and A functions as a tri-tone substitute cadence for V-I. This notion reflects contemporary harmony which essentially manipulates functional associations by altering chord qualities to yield non-functional harmonic associations.

Theme A1 is followed with a repeated two-measure ostinato beginning at m. 39 that functions as an interlude/transition before the next theme begins, seen below in Example 2.7. This is an example of using the flat-sixth scale degree as a root to introduce non-diatonic pitches, as previously mentioned.

Example 2.7:

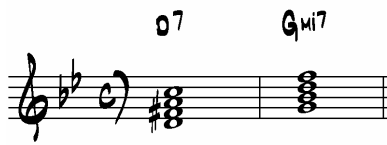
Example 2.7 shows musical notation for piano (PNO.) and bass (BASS) parts. The piano part features a treble clef with a key signature of two flats (Bb, Eb) and a common time signature (C). The bass part features a bass clef with the same key signature and time signature. Above the piano staff, three chords are indicated: Gm11, Ebm11b, and Eb11sus. The piano staff contains a melodic line with notes G4, Ab4, Bb4, and A4, with a dotted quarter note and an eighth rest in the first measure. The bass staff contains a melodic line with notes G3, Ab3, Bb3, and A3, with a dotted quarter note and an eighth rest in the first measure. The notation is for a two-measure ostinato.

Example 2.8 illustrates the trombone entrance at m. 41 during this section. This section sets the first four measures of the *L'homme armé* melody in direct intervallic inversion before separating into harmony on beat four of m. 43.¹³ This has been done to reflect the underlying goal of writing music that sounds original yet still references the original melody.

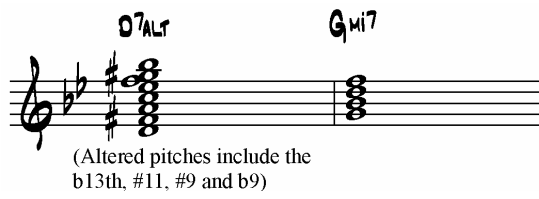
[illegible]

¹³ This technique was written in reference to the setting of the melody in the Agnus Dei of Busnoy's *Missa L'homme Armé*.

Example 2.9(a):



Example 2.9(b):



Example 2.10:



Theme B

Theme B is the second main theme of this movement and is presented in mm. 47-50. This theme is a derivation of motive “a” and is first set as a repeated two-measure melody seen below in Example 2.11.

Example 2.11

Theme B:



Example 2.12 illustrates the accompanying harmony for Theme B. With the exception of the first chord, the remaining chords are derived from G Aeolian and harmonized by various intervals of a fourth juxtaposed against a G pedal. The pedal figure is a further derivation of motive “b”, with the initial leap being an octave from tonic to tonic interspersed with leaps to and from the dominant.

Example 2.12:

[illegible]

The first chord, DbsusMa7(no fifth)/G, is related to the EbMi13 (flat-sixth) chord from the ostinato at letter C. This relationship is illustrated in Example 2.13.

Example 2.13:

The musical notation consists of a treble and bass staff. The treble staff contains a complex chord voicing with notes G4, Bb4, D5, F5, Ab5, and C6. The bass staff contains a single note G3. Above the treble staff, the text "(The 13th, 7th and 3rd of Ebmi13 with G functioning as the bass note)" is written. The key signature has two flats (Bb and Eb), and the time signature is common time (C).

The harmonization of Theme B seen in Example 2.12 is set across numerous horn sections throughout the entire jazz ensemble and is seen in Example 2.14. Theme B is orchestrated in the highest pitch of the piano voicing as well as in the tenor saxophone and third trumpet part. Note also the reference to motive “b” in the bass trombone and bass clarinet parts.

Example 2.14:

The musical score for Example 2.14 is written for a large ensemble. The staves are arranged as follows from top to bottom:

- S. SX. 1
- FL.
- T. SX. 1
- T. SX. 2
- B. CL.
- TRP. 1
- TRP. 2
- TRP. 3
- TRP. 4
- T. TEN. 1
- T. TEN. 2
- T. TEN. 3
- B. TEN.
- PNO.
- BASS
- D. S.

Key annotations and musical directions include:

- Theme B:** Indicated above the T. SX. 1 and TRP. 3 staves.
- Motive "b":** Indicated below the B. CL. and B. TEN. staves.
- SPARSE SOLO FILL...:** Above the PNO. staff.
- D FLAT 6/8 M7 (NO FIFTH)/G:** Chordal notation above the PNO. and BASS staves.
- G Aeolian:** Chordal notation above the PNO. and BASS staves.
- END SOLO FILL:** Above the PNO. staff.
- G with #:** Chordal notation above the PNO. staff.
- OPTIONAL TACT...:** Above the PNO. staff.
- Gm7:** Chordal notation above the PNO. staff.
- LIGHT FILL...:** Above the D. S. staff.
- CONTINUE GROOVE - MALLETS:** Above the D. S. staff.

Although the tonality of G minor is established up to this point in the movement and reinforced in the G pedal of this section, the harmonization of Theme B is intended to

introduce less stable harmonies that prepare for a further departure in tonality in the following section.

Theme C

Theme C is the third main theme and begins at m. 50. Example 2.15 illustrates the setting of this theme in the soprano saxophone part.

Example 2.15:



This theme begins as an extension of Theme A (Example 2.4) into the upper tessitura of the G Aeolian mode. The underlying harmony is a departure from the Aeolian mode used thus far, beginning with the initial chord at m. 51, GbMa7(#11). This chord is a further derivation of the flat-sixth chord (Ebmin13) found during the interlude at letter C. The similarities of these two chords are illustrated below in Example 2.16.

Example 2.16:

Chord during interlude	Trombone chord at D
E^b_{min13}	$G^b_{Ma7(\#11)}$
	<p>This chord signifies the same chord sonority with a different root.</p>

Example 2.17 is a score reduction of Theme C and the harmonic progression that accompany it.

Example 2.17:

The musical score for Example 2.17 is presented in three systems. The first system begins with a treble staff containing a melodic line and a grand staff (piano) with harmonic accompaniment. Chord symbols are placed below the piano staff: G Aeolian, G^b7(9#11), Gm7, G7(b9)/F#, Gm7, G^b7(9#11), G^b13sus, and Cm11/A. The second system continues the melody and piano accompaniment with chord symbols: A^b13sus, F#6(9)/A, G^b7(9#11)/G^b, /A^b, G^b13sus, E^b6(9), Cm11 (No Third), C#67, Gm7, and E^bu6#9. The third system shows the final measures of the theme with chord symbols: Cm9/E and G^bu13.

Accompanying the first four measures of this theme is a unison figure in various instruments that highlights the tension between the flat-sixth and dominant scale degrees (Eb-D). Measures five and six of this example sequence the initial portion of Theme C up a minor third and are accompanied by an ascending root motion of chromatic half-steps. After arriving at a held note (Db) in the melody and a Bb in the bass, the root harmonic motion descends by a series of three whole-steps and two minor-thirds before the melody returns to the G Aeolian mode in m. 11. The melody closes out this slower portion of the movement in G Aeolian and is coupled with varying root-motion

harmonies that ascend in a series of half-steps before a minor-third descent that settles on DbMa7(#11).

Contrasting Settings of Themes A (A1), B and C

The next formal section begins at letter E and consists of a new tempo and time feel. The sections that follow it serve as a vehicle for contrasting settings of the melody as well as improvised solos. Letter E is an exact repetition of the rhythm section role found during the first interlude at letter C and functions here as a small-scale introduction into the second half of the movement. Example 2.18 illustrates the first two measures of this section.

Example 2.18:

Example 2.18 shows the first two measures of a section. The score is for Piano (PNO.), Bass, and Double Bass (D. S.). The key signature is B-flat major (two flats). The time signature is 4/4. The section is marked with a box containing the letter 'E'. The Piano part features a melody with notes G4, A4, Bb4, and C5, with dynamics markings of mezzo-forte (mf) and piano (p). The Bass part features a melody with notes G2, A2, Bb2, and C3, with dynamics markings of mezzo-forte (mf) and piano (p). The Double Bass part features a rhythmic pattern of eighth notes, with dynamics markings of mezzo-forte (mf) and piano (p). The text 'SALSA/SONGO GROOVE ON THE SET' is written below the Bass part.

The main themes return following letter E and are set in the same formal organization as the slower first portion of the movement: A, A1, B then C.

Themes A/A1 - Second Setting

Theme A is the first main theme to be heard in a contrasting setting. It returns at letter F in a slightly truncated version and is orchestrated for the first three trombones. The return to this theme is accompanied by a new counter-line written in the acoustic bass and left-hand piano parts and is illustrated below in Example 2.19. The harmonic progression during this section is based upon the root movement of the counter-line which often ascends stepwise then descends by leap, to scale degrees within the G harmonic minor scale.

Example 2.19:

The musical score for Example 2.19 consists of two staves. The top staff is for Trombones 1-3, and the bottom staff is for Piano (PNO.). The key signature is one flat (B-flat major/D minor). The time signature is 4/4. The score begins with a box containing the letter 'F'. The Trombone staff features a melodic line with various intervals, including stepwise ascents and leaps. The Piano staff provides a harmonic accompaniment with chords and moving lines. Above the Piano staff, a series of chord symbols are written: Gm9, Eb7(b9), C13(b9), D13(b9), Eb6(alt) (Aoo F), Ebm7(b9) (Aoo C), Gm9, Cm7, and F#6(alt)/Bb / A.

Theme A1 returns at letter G and is orchestrated in octaves for the trumpet and trombone sections without the bass trombone. The baritone saxophone and bass trombone parts are added to the repetition of the counter-line during this section and the top four saxophones accompany the melody with unison and harmonized figures (see score - *L'homme armé* Mvt.1 pp. 87-88).

Theme B - Second Setting

Theme B returns at m. 97 with the same accompanying harmony from its previous setting in mm. 47-50. The time signature has been altered in this setting from 6/4 to 5/4, in order to form the new version seen below in the top piano voice of Example 2.20.

Example 2.20:

Theme B is first seen in the piano part in mm. 97-98 and remains there throughout this setting. It is also employed as part of the trombone voicing in mm. 99-108 as the trombone section accents highlight the 5/4 subdivision of three then two. The foundation for Theme B, motive “a”, is bracketed in Examples 2.21 and 2.22.

Example 2.21:

An excerpt of the full band setting of Theme B is illustrated below in Example 2.22.

Theme B is orchestrated in various brass parts and is juxtaposed against unison saxophone figures.

Example 2.22:

The musical score for Example 2.22 is a full band arrangement of Theme B. It features the following parts and staves:

- Saxophones (SAX.):** Four staves (S. Sax., A. Sax., T. Sax. 1, T. Sax. 2) playing unison figures. The first staff has a measure rest in the first measure.
- Brass Section:**
 - Trumpets (TPT.):** Four staves (TPT. 1, TPT. 2, TPT. 3, TPT. 4) playing a rhythmic pattern of eighth notes. Measures 1 and 2 have measure rests.
 - Trombones (T. TEN.):** Three staves (T. TEN. 1, T. TEN. 2, T. TEN. 3) playing a rhythmic pattern of eighth notes. Measures 1 and 2 have measure rests.
 - Euphonium (E. TEN.):** One staff playing a rhythmic pattern of eighth notes. Measures 1 and 2 have measure rests.
- Percussion (PNO.):** One staff playing a rhythmic pattern of eighth notes. Measures 1 and 2 have measure rests.
- Baritone (BASS):** One staff playing a rhythmic pattern of eighth notes. Measures 1 and 2 have measure rests.
- Drum (D. S.):** One staff playing a rhythmic pattern of eighth notes. Measures 1 and 2 have measure rests.

The score includes various musical notations such as notes, rests, and dynamic markings. The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The score is divided into measures, with some measures containing multiple notes or rests. The overall structure is a 16-measure excerpt.

Theme C - Second Setting

The second setting of Theme C returns at m. 109 and continues in the 5/4 time signature that was established during Theme B. The theme is orchestrated for the top four saxophones in octaves and is accompanied by full brass section accents, illustrated in Example 2.23. A modified closing portion contrasting the earlier setting of Theme C enters at m. 121 and is illustrated in Example 2.24. This section replaces Theme C with a new melody and harmonic progression that disregards the earlier setting altogether.

Example 2.23:

Example 2.23 shows the second setting of Theme C, measures 109-120. The score is for five parts: Saxophone Section, Trumpet Section, Trombone Section, Harmonic Progression, and Bass. The time signature is 5/4. The Saxophone Section plays the melody in octaves. The Trumpet and Trombone sections provide accents. The Harmonic Progression and Bass parts provide the harmonic foundation. The key signature has one flat (B-flat).

Measures 109-120:

- Saxophone Section:** Melody in octaves.
- Trumpet Section:** Accents.
- Trombone Section:** Accents.
- Harmonic Progression:**
 - Measures 109-110: G^b with #11, G^b7
 - Measures 111-112: G^b with #11, G^b7
 - Measures 113-114: G^b with #11, G^b13sus, C with #11/A, A^b13sus, F#6(A7)
 - Measures 115-116: G^b with #11, G^b7
 - Measures 117-118: G^b with #11, G^b13sus, C with #11/A, A^b13sus, F#6(A7)/A
- Bass:** Accompanying line.

Example 2.24:

Example 2.24 shows the modified closing portion of Theme C, measures 121-126. The score is for five parts: Saxophone Section, Trumpet Section, Trombone Section, Harmonic Progression, and Bass. The time signature is 5/4. The Saxophone Section plays the new melody. The Trumpet and Trombone sections provide accents. The Harmonic Progression and Bass parts provide the harmonic foundation. The key signature has one flat (B-flat).

Measures 121-126:

- Saxophone Section:** New melody.
- Trumpet Section:** Accents.
- Trombone Section:** Accents.
- Harmonic Progression:**
 - Measures 121-122: G^b with #11/b, G with #11
 - Measures 123-124: C with #11, E^b13sus
 - Measures 125-126: F#11, C13(b9)
- Bass:** Accompanying line.

Movement I - Solo Sections

Trombone Solo

Two improvised solo sections occur during this movement, with the first beginning at letter J for trombone one. This solo section begins with the repetition of an eight-measure harmonic progression that represents the A section (Theme A) of the form. The reference to the A section is seen in the bass ostinato and in the mode alteration from G Dorian and G Aeolian. Example 2.25 illustrates the harmonic progression during this section of the form.

Example 2.25:

The musical score for Example 2.25 illustrates the harmonic progression of the Trombone Solo section. It is written for four staves: T. TEN. 1, PNO., BASS, and D. S. The key signature is B-flat major (two flats). The time signature is 4/4. The score is divided into four measures, each with a measure number in a box (1, 2, 3, 4) above the staff. The first measure is labeled 'G DORIAN' and the second 'G AEOLIAN'. The third measure is labeled 'G DORIAN' and the fourth 'F# DORIAN / G'. The PNO. staff shows a bass ostinato in the left hand and chords in the right hand. The BASS staff shows a bass ostinato. The D. S. staff shows a bass ostinato.

This solo traverses through both the A and C sections of the form as well as the interlude and is diagrammed in Example 2.26.

Example 2.26:

A

C

A

C

Interlude

A) 

K) 

C) 



A) 

N) 



Interlude) 



The trombone solo is accompanied by background figures in the horn sections that begin in layers at letter M and continue through letter O where the trombone solo ends. Letter O functions as an interlude between the trombone and soprano saxophone solos and consists

of a derivation of motive “a”. Motive “a” is present in the first alto saxophone part and is harmonized in the saxophone section and bottom three trombone parts. This section concludes with the closing material from Theme A1 and is illustrated in Example 2.27.

Example 2.27:

Musical score for Example 2.27, showing a saxophone section and a trombone section. The saxophone section includes parts for S. Sax, A. Sax, T. Sax 1, T. Sax 2, and Baritone. The trombone section includes parts for Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4, T. Tenor 1, T. Tenor 2, T. Tenor 3, and B. Tenor. The score is in 4/4 time and features a key signature of one flat. It includes annotations for "Motive "a"", "Theme A1 closing material", and various performance instructions like "END TROMBONE SOLI", "HIT ON BEAT ONE - LET CYMBALS RING", and "LIGHT PULL BACK INTO TIME". Chord symbols C13b9, Bb13b9, and A7(b9) are also present.

Soprano Saxophone Solo

Letter P begins the second solo section, which is written for soprano saxophone. This solo functions as an extended B section of the form as it is based on a three-measure version of motive “a” from which Theme B was derived. The motive has been altered into a segment of the C whole-tone scale and is illustrated below in Example 2.28.

Example 2.28:



This version of motive “a” is present in the top voice of the piano part throughout this section. It is harmonized by three-note voicings that are comprised of varying fourth intervals with the exception of one triad over a G pedal. The derived harmonies are shown below in Example 2.29 along with an ostinato bass figure that is a further derivation of motive “b”.

Example 2.29:

Example 2.29 displays a piano and bass accompaniment for the soprano solo section. The piano part (PNO.) is in treble clef, and the bass part (BASS) is in bass clef. Both parts are in 2/4 time with a key signature of two flats. The piano part features a three-measure segment of motive “a” in the top voice, harmonized by three-note voicings. The bass part features an ostinato figure derived from motive “b”. Above the piano part, the following harmonic progressions are indicated: D FLAT SUB MA7 (NO FIFTH)/G, G MA7, E/G, D7 ALT, F# MA7/G, and D MA7. The segment is marked with a circled 'P' at the beginning.

The above three-measure setting becomes the foundation for the harmonic progression for the soprano solo. The progression is subject to numerous repetitions while

background horn figures are layered behind the soprano solo. This section also serves as the missing B section from the overall form during the trombone solo, that consisted of the following formal organization: A, C, A, C, Interlude.

The harmony is altered during the solo to form a new progression in m. 227 which is triggered by an alteration to the bass line, illustrated in Example 2.30. The background figures adjust to incorporate the new harmonies and build to a conclusion of the solo at the start of letter S.

Example 2.30:

Handwritten annotations above the staff:

- D FLAT SUB MA7 (NO FIFTH)/G
- D MA3B
- E/D
- E MA3B
- A MA3B
- C MA7(#11)

It may be observed throughout the movement that mixed meter passages become more prevalent. The result is increased rhythmic energy which propels the music forward and stimulates the rhythm section and soloists. Creating such a vehicle for individual expression is a crucial aspect of a successful jazz composition.

Movement I – Closing Section

The closing section consists of a return to settings of the main themes similar to those found within earlier portions of the movement. Refer to the score (*L'homme armé* Mvt.1 pp. 108-113) regarding the discussion of the re-statement of the main themes. Table 2 illustrates the location of the themes during this section and their original settings.

Table 2:

Letter S	Theme A from m. 76 (letter F) - New Orchestration
Letter T	Theme A1 from m. 84 (letter G) - New Orchestration
Letter U	Theme B from m.97 (letter H) - New Orchestration
Letter V	Theme C (mm. 268-275) from mm.109-116 (letter I) exact repetition
Measure 279	Theme C (mm. 276-281) from mm. 60-67

Theme A returns at m. 239 and is followed by Theme A1 at m. 247. Their return is seen in the solo soprano saxophone part in place of the earlier orchestration for the brass sections. Theme B follows at m. 260 and is similar to its earlier setting at letter H. Theme C returns in mm. 268-275 (beats 1-3) as an exact repetition from letter I. In m. 276, however, it returns to the initial thematic material and harmonic progression found during the first statement of this theme in the introduction. This alteration prepares for a return back to the slower tempo of the first portion of the movement and is seen in Example 2.31.

Example 2.31:

Example 2.31 displays a musical score for Theme C and its Harmony. The score is written for four staves: Theme C (treble clef), Harmony (treble clef), a bass line (bass clef), and a percussion line (bass clef). The key signature is B-flat major (two flats). The time signature is 4/4. The Theme C part features a melodic line with a fermata on the final note. The Harmony part provides a harmonic accompaniment with chords and a bass line. The percussion line consists of a steady eighth-note pattern. The score includes various chord symbols and musical notations such as slurs and fermatas.

Example 2.32 illustrates the return to the closing section of Theme A1, set in the original tempo and time feel that began this movement, and is used here as a closing section for the entire movement. The movement concludes on the A $\text{Ma}7(\#11)$ chord found within Theme A1. This chord is an example of contemporary harmonic function altered by chord quality substitution as it plays off the V - I root-movement functional association between the A $\text{Ma}7(\#11)$ chord of this movement and the D $\text{Ma}7(\#11)$ chord that begins the next movement.

Example 2.32:

Example 2.32 displays a musical score for the return to the closing section of Theme A1. The score is written for four staves: Saxophone (Sax), Piano (PNO), Bass (BASS), and Drums (D.S.). The key signature is B-flat major (two flats). The time signature is 4/4. The Saxophone part features a melodic line with a fermata on the final note. The Piano part provides a harmonic accompaniment with chords and a bass line. The Bass part features a melodic line with a fermata on the final note. The Drums part consists of a steady eighth-note pattern. The score includes various chord symbols and musical notations such as slurs and fermatas. The text "RETURN TO THE CHA CHA/BOLEDO GROOVE FROM THE BEGINNING OF THE CHART - NO STICES" is written below the Drums staff.

Chapter 3 - Movement II

Formal Structure

Movement II is analogous to Movement I in that it is intended to appear as a completely original composition while continuing to reference the *L'homme armé* melody through the use of borrowed melodic material. This analysis will also begin with a diagram of the overall structure of the movement, seen in Table 1. Similar to Movement I, each main theme corresponds to a designated formal section, i.e. Theme A represents the A section of the form, and so forth.

Table 1:

<u>Measure Number</u>	<u>Rehearsal Letter</u>	<u>Formal Function</u>
1		Introduction
17	A	Theme A
25	B	Theme B
33	C	Theme C
41	D	Theme D
50	E	Theme A'
58	F	Theme B'
66	G	Interlude
74	H	A - Piano solo
82	I	B- Piano solo
90	J	C - Piano solo
98	K	D - Piano solo
107	L	A' - Piano solo
115	M	B' - Piano solo
123	N	Interlude
131	O	A - Trumpet solo
139	P	B - Trumpet solo
147	Q	C - Trumpet solo
155	R	D - Trumpet solo
164	S	A' - Trumpet solo
172	T	B' - Trumpet solo
180	U	Interlude - Trumpet solo
188		Interlude - Trumpet solo
196	V	Interlude - Trumpet solo
204	W	Theme A
212		Theme B
220	X	Theme C
228		Theme D
237	Y	Theme A'
245	Z	Theme B'
253		Closing section

While Movements I and III share the tonality of G minor, the use of motive “a” and bright tempos, Movement II contrasts with the others through the use of a different tonality and tempo. When considering the commonalities that link the outside

movements, all three movements can be viewed as one extended composition whereas the second movement functions as a contrasting B section. This reflects the ABA scheme of the original *L'homme armé* melody. This analysis will focus on the main themes in this movement which were derived through references to the original melody.

Movement II - Tonality

This movement is in D major and was derived from the melodic profile of the B section of the *L'homme armé* melody. Each of the three phrases found within the B section ends on the dominant (D) and can be seen below in Example 3.1.

Example 3.1:



The use of D major also reflects the larger overall harmonic scheme of all three movements. As Movements I and III are in G and Movement II is in D, the entire work can be reduced to the following harmonic progression: I - V - I. A statement in tonic is followed by a departure to the dominant and then a return to the tonic - a further reflection of the ABA scheme of the *L'homme armé* melody.

Example 3.4:

Example 3.4 is a musical score in bass clef, 2/4 time. It consists of three staves. The top staff contains a sequence of chords: D major (D4, F#4, A4), E major (E4, G#4, B4), G major (G4, B4, D5), F major (F4, A4, C5), G major (G4, B4, D5), D major (D4, F#4, A4), and G major (G4, B4, D5). The middle staff contains a single note (D4) and a half note (D4). The bottom staff contains a single note (D4) and a half note (D4). The chords are labeled above the top staff: D major, E major, G major, F major, G major, D major, and G major.

The first main theme of the movement, Theme A, was written after the harmonic progression was established. Theme A is seen in Example 3.5 along with the retrograde melody which is orchestrated for acoustic bass and employed as a bass line.

Example 3.5:

Example 3.5 is a musical score in 2/4 time, showing Theme A in treble clef and its retrograde in bass clef. The top staff is labeled "Theme A" and contains a melody: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). The middle staff contains the same harmonic progression as Example 3.4: D major, E major, G major, F major, G major, D major, and G major. The bottom staff contains the same single notes as Example 3.4: D4 (quarter) and D4 (half). The chords are labeled above the middle staff: D major, E major, G major, F major, G major, D major, and G major.

Theme B/B'

Theme B is the second main theme and was derived through the same processes that led to the development of Theme A. This theme, however, consists of a version of the retrograde melody that has been transposed down one whole step. This was done to mimic the repeating whole-step alternation of the pitches G to F seen during the B section of the original melody (Example 3.1). The new version of the retrograde melody is shown below in Example 3.6.

Example 3.6:



Example 3.7 illustrates the new harmonic progression derived from this version of the retrograde melody and is followed with Theme B in Example 3.8.

Example 3.7:

Example 3.8:

Theme B

Example 3.8: Theme B, measures 1-6. The score is written for three staves (treble and two bass staves) in 2/4 time. The key signature is one sharp (F#). The notation includes various chords and melodic lines. Chord labels above the staves are: m11, D13sus, F13sus, Ebm11, F13sus, Cm11, and Dbm7(9)/F. The bass staff contains a simple harmonic accompaniment.

Continuation of Example 3.8: Theme B, measures 7-8. The notation continues on the three staves. Chord labels above the staves are: Ebm7(9)/Eb and Dbm7(9)/F. The bass staff continues with the harmonic accompaniment.

Themes C/D

Themes C and D follow Theme B and differ in construction to Themes A and B as their reference to the melody changes. The reference continues to be seen within the root movement of the harmonic progression. However, the retrograde melody is no longer present. Like Theme B, these themes mimic the whole-step alternation of the melodic profile of the *L'homme armé* melody's B section. The root motion for these themes manipulates whole steps through a variety of techniques. Themes C and D are illustrated below in Example 3.9.

Example 3.9

Theme C:

The musical score for Theme C is presented in three systems. The first system contains five measures, and the second system contains two measures. The notation includes a treble staff with a melody of whole notes, a bass staff with chords, and a lower bass staff with eighth notes. The key signature is one flat (B-flat). The chords in the bass staff are labeled with figured bass notation: 'obvii' and 'eb13sus'.

Theme D:

The musical score for Theme D is presented in two systems. The first system contains six measures, each with a specific chord labeled above the staff: Cmi9, D13sus, Gbm9, C13sus, Gbm9, and Ab13sus. The second system contains three measures, with the first measure labeled Ami9 and the second measure labeled B13sus. The notation includes treble, bass, and a lower bass staff, with various musical symbols such as notes, rests, and accidentals.

The reference to the melody in Theme C is found within the whole step alternation between the root movements of the chords Dbmi11 to Eb13sus. Table 2 diagrams the numerous whole step references seen in Theme D.

Table 2:

2 (a)	Cmi9 → D13sus	Whole step root movement
2 (b)	Bbmi9 → C13sus	2 (a) is sequenced down one whole step; Bbmi9 → C13sus is one whole-step
2 (c)	Gbm9 → Ab13sus	Whole step root movement
2 (d)	Ami9 → B13sus	Whole step root movement

Theme D is followed with the exact repetition of Themes A and B as Theme A' and B' which are often contrasted with varying orchestrations throughout Movement II. Example 3.10 is the lead-sheet format of the main themes that comprise this movement.

Example 3.10:

Theme A

Theme B

Theme C

Theme D

Theme A'

Theme B'

Chords and melodic lines for each theme are as follows:

- Theme A:** D major 7#11, E major 7#11, G major 7#11, F 13sus, G 13sus, D major 7#11, G major 7#11.
- Theme B:** F 13sus, G 13(b9), C with, D 13sus, F 13sus, E b with, F 13sus.
- Theme C:** C with, D b major 7#11 / F, E major 7#11 / E b, G b major 7#11 / F, D b with.
- Theme D:** E b 13sus, D b with, E b 13sus.
- Theme A':** A major 9, B 13sus, D major 7#11, E major 7#11, G major 7#11, F 13sus, G 13sus.
- Theme B':** D major 7#11, G major 7#11, F 13sus, G 13(b9), C with, D 13sus, F 13sus.

As seen in Table 1, the formal organization of this movement consists of the repetition of the following sections: A, B, C, D, A' and B'. Each complete statement of these sections is separated by an interlude. The initial setting of the main themes and its interlude is followed by two solo sections for piano and trumpet. The retrograde melody is not orchestrated during these sections, however, the reference continues as the harmonic progressions from the main themes are repeated throughout both solo sections. Although the retrograde melody is imperceptible to the listener, it nonetheless plays an important structural role in organizing the surface material. This reflects practices of Dufay and his contemporaries, in whose works the musical processes were often hidden to most listeners unless alerted in advance of the symbolic intent.*

* Refer to the excerpt of Wright's description in Chapter 1 of the musical processes found within Dufay's setting.

Orchestrating the Retrograde Melody

The main themes are heard in varying orchestrations throughout this movement. The retrograde melody, however, is orchestrated in the acoustic bass each time it appears. This is due to the fact that the retrograde melody provides the framework for the root motion of the harmony and the acoustic bass typically provides the harmonic foundation for the jazz ensemble. This is an allusion to the *cantus firmus* technique that inserted the melody in the tenor voice and used that voice as the part from which the remaining voices were written. Example 3.11 illustrates this technique in the first setting of Theme A.

Example 3.11

Theme A is orchestrated for the trombone section in unison while the retrograde melody is in the bass:

The musical score for Example 3.11 is written for four parts: Trombone Section, Piano (PNO.), Bass, and Drums (D. S.). The key signature is one sharp (F#) and the time signature is 4/4. The score begins at measure 17.

Trombone Section: The melody for Theme A is written in unison. It starts with a half note G4, followed by a quarter note A4, a quarter note B4, and a half note C5. The melody continues with various intervals and rests.

Piano (PNO.): The piano part provides harmonic support with chords. Above the staff, the following chords are indicated: D major (D, F#, A), E major (E, G#, B), G major (G, B, D), F# minor (F#, A, C), G major (G, B, D), D major (D, F#, A), G major (G, B, D), F# minor (F#, A, C), and G major (G, B, D). The piano part also includes a section labeled "RETROGRADE MELODY FROM THE L. H. HARMONY ABOVE TUNE - DO NOT DEVIATE FROM THE WRITTEN BASS LINE (TROMBONE MELODY)".

Bass: The bass part plays the retrograde melody. It starts with a half note G2, followed by a quarter note F#2, a quarter note E2, and a half note D2. The bass line continues with various intervals and rests.

Drums (D. S.): The drum part is indicated by a double bar line and the letters "D. S." (Drum Solo).

Movement II - Introduction, Interludes and Closing Section

This movement begins as an improvised piano solo over a repeated two-measure harmonic progression utilized as an introduction. The harmony during this section is borrowed from the setting of the first two notes of the retrograde melody during Theme A, enclosed by parenthesis below in Example 3.12. The progression returns later and is employed as an interlude that separates each repetition of the form.

Example 3.12:

BASS

Example 3.13 is a reduced score of the interlude at letter G.

Example 3.13:

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged for a big band and includes the following parts:

- TOP FOUR SAXOPHONES:** The top staff, marked with a treble clef and a key signature of one sharp (F#). It begins with a measure of rest, followed by a melodic line starting on the second measure.
- TOP THREE TROMBONES:** The second staff, marked with a bass clef. It features a complex, rhythmic accompaniment with many beamed sixteenth and thirty-second notes.
- PNO. (Piano):** The third and fourth staves, marked with treble and bass clefs respectively. The piano part includes a melodic line in the right hand and a more complex, rhythmic accompaniment in the left hand. Above the piano staves, there are handwritten notes: "BEGIN SOLO OVER BACKGROUND" and a series of chords: D major 7 (F#), E major 7 (F#), F# major 7, D major 7 (F#), E major 7 (F#), F# major 7, D major 7 (F#), E major 7 (F#), F# major 7, D major 7 (F#), E major 7 (F#), F# major 7.
- BASS LINE:** The fifth staff, marked with a bass clef. It features a simple, rhythmic bass line with a few accidentals.
- D. S. (Drum Set):** The bottom staff, marked with a double bar line and a key signature of one sharp (F#). It features a simple, rhythmic drum pattern.

The score is written in a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked "MODERATO". The score is for a full band arrangement, including saxophones, trombones, piano, bass, and drums.

This interlude functions as a transition from the initial presentation of the main themes to the solo section for piano. It is comprised of background figures based on the two-

measure harmonic progression in Example 3.12. The same material forms the basis for the interlude at letter N as well as the closing section at m. 253.

Interlude Variation

Letter U begins with an eight-measure phrase that consists of a repeated two-measure harmonic progression that is similar to the earlier introduction and interludes within this movement. This progression employs the pitches from mm. 5-6 of the retrograde melody (Example 3.3) as the root movement and maintains the rhythm from m. 6. This section enters during the trumpet solo at the point in the form when an interlude would normally be seen and serves as an alteration to the interlude sections. Example 3.14 illustrates the ostinato bass line in this section and includes, in parenthesis, the borrowed pitches from the retrograde version of the melody.

Example 3.14:



Example 3.15 illustrates the orchestration for the first entrance of this section at letter U.

Example 3.15:

This eight-measure progression is repeated three times during the trumpet solo and is followed with a return to the main themes of the movement. Themes A and B are orchestrated in contrasting versions of their earlier settings while Themes C, D, A' and B', consist of an exact repetition of their previous settings.

The closing section of Movement II starts at m. 253 and consists of a return to the repeated two-measure harmonic progression from the introduction and earlier interludes (see score - *L'homme armé* Mvt. 2 pp. 146).

Chapter 4 - Movement III

Formal Structure

The A and B sections of the *L'homme armé* melody are rejoined and set in their entirety during this movement. This is the only movement that employs the melody as the main theme and does so through several contrasting settings. Dufay's version of the melody (Example 1.1) is set first and is then followed by a harmonized setting of the melody employed in various locations throughout the remainder of the movement. The harmonized version is illustrated in Example 4.1.

Example 4.1:

A

Chord labels for Section A:

- System 1: Gmi9, A^b13(b9), A13(b9), G^bma13, G/8, Cmi13
- System 2: C[#]o(a7), D7([#]9/b13), F13sus, E7([#]9), Ami9

B

Chord labels for Section B:

- System 1: G^bma7([#]11), Dmi7, Cmi13, G/8, G^b13sus, A^bma7([#]5)
- System 2: A^bma7([#]5), Gmi9, C[#]o(a7), Dmi7, E^bma7([#]11), F[#]o7

Chord labels for Section B (continued):

- System 3: Gmi9, G^bma7([#]11), Gmi9, E^bmi13, Gmi7

This setting includes a five-measure extension to the B section not seen in Dufay's version of the melody. The added melody and harmony closely resemble Theme C from Movement I (Example 2.17). This version descends to the tonic to establish a sense of finality to the B section due to the fact that it is in AB form.

The overall form of Movement III is diagramed in Table 1.

Table 1:

<u>Measure Number</u>	<u>Rehearsal Letter</u>	<u>Formal Function</u>
1		Introduction/ostinato Drum solo
49	A	A Section - Melody
65	B	B Section - Melody
81	C	A Section - Melody
97	D	A Section - Melody
108	E	B Section - Melody
123	F	A1 - Interlude
131	G	A Section - Melody
142	H	B Section - Melody
157	I	A1 - Interlude
165	J	A Section - Trumpet solo
176		B Section - Trumpet solo
191		A1 - Interlude
199	K	A Section - Trumpet solo with backgrounds
210	L	B Section - Trumpet solo with backgrounds
225	M	A1 - Interlude - Trumpet solo with backgrounds
233	N	A Section - Interlude
244	O	B Section - Tenor solo begins with backgrounds
259		A1 - Interlude
267	P	Ostinato - Open tenor solo
271	Q	Ostinato - Tenor solo with backgrounds
291	R	Ostinato - A Section Melody with Tenor Solo
303		Ostinato - B Section melody with tenor solo
319	S	Ostinato open drum solo
327	T	B Section
342	U	Closing section ostinato

The setting of Dufay's version of the melody is the only complete setting of the melody in ABA form (Examples 4.6 and 4.7). The remaining settings are in AB form with the

first entering at letter D and the second at letter G. Each B section during these settings is followed by an eight-measure phrase labeled A1 that consists of a repeated two-measure harmonic progression that alternates between Gmi9 and Ebmi11. This progression pairs the tonality of Movements I and III through the alteration of the flat-sixth chord (Ebmi13) established in Movement I. It also represents the repetition of the second A section if following the original ABA form of the melody. Generally speaking, the overall form of this movement is the repetition of the following formal structures: A, then B followed by A1.

Connections to Movement I

Movements I and III are connected to each other through a variety of commonalities. The most notable are the shared tonality of G minor and the use of motive “a”. Motive “a” is first employed as part of a repeated four-measure ostinato that begins Movement III, shown below in Example 4.2. This ostinato is used for a variety of formal functions including the introduction, closing section, two settings of the melody, and both the tenor saxophone and drum solos.

Example 4.2:

The image displays musical notation for Example 4.2. At the top, a single staff in G minor (three flats) shows 'Motive "a"', which is a four-measure phrase: a quarter rest, an eighth note G, a quarter note A, and a half note G. Below this, a piano (PNO.) accompaniment is shown for the same four measures. The piano part consists of two staves. Above the piano staves, the following chords are indicated: 'D FLAT SUS MA 7 (NO 5TH)/G', 'E♭ MA 7', 'G♭ MA 7 (#11)', and 'G AEOLIAN'. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand, with some notes marked with accents (^).

During the ostinato, motive “a” is harmonized by the same voicings from Theme B during Movement I (Example 2.12). The accompanying bass line implies the following harmonic progression: DbsusMa7(no fifth)/G, EbMa7(#11), GbMa7(#11) and G Aeolian. These chords also reference the harmonic progression found during the last five measures of the B section melody in this movement (Example 4.1).

Introduction

The first portion of Movement III is in essence a drum solo introduction from mm. 1-48. The ostinato from Example 4.2 begins this movement, orchestrated for solo acoustic bass and forming the foundation for this section. Harmonized accents are utilized as background figures during the drum solo and enter in both the trombone and trumpet sections reflecting the harmony of the ostinato. These figures utilize motive “a” as part of the harmonized accents and are illustrated in Examples 4.3 and 4.4.

Example 4.3

Trombone Section:

The musical score for Example 4.3, Trombone Section, is written in 4/4 time and B-flat major. It consists of four staves for Trombone (TBN. 1, TBN. 2, TBN. 3, B. TBN.) and two staves for Piano (PNO.) and Bass (BASS). The score shows a sequence of chords and melodic lines. Chords are labeled: D FLAT SUS MA 7 (No 5th)/G, Eb MA6/5, Gb MA7(b9), and GAeolian. Melodic lines include 'Motive "a"' and 'Motive "a" resolved'. The bass line is marked with 'ss'.

Trumpet and Trombone sections:

The trumpet accents during this section subdivide each measure into two dotted quarter notes which help prepare for the first setting of the melody (discussion to follow).

Example 4.5 illustrates this concept.

TRUMPET SECTION

Settings of the *L'homme armé* Melody

The *L'homme armé* melody is subject to several contrasting settings throughout this movement. The first setting, which is orchestrated for unison trombones, employs Dufay's version in ABA form and enters at letter A. This setting is subject to a proportional ratio of 3:2 where each quarter note of the melody is extended in duration to equal three eighth notes in length. This technique is illustrated in Example 4.6 and references the proportional setting of the melody seen in the Agnus Dei III of Dufay's *Missa L'homme armé*.

Example 4.6:

The image displays two musical staves in G major (one sharp) and 3/4 time. The top staff, labeled 'Original Rhythmic Setting', contains a melody of quarter notes: G4, A4, B4, A4, G4, F#4, E4, D4. The bottom staff, labeled 'Proportional Setting', shows the same melody where each quarter note is replaced by a dotted quarter note (three eighth notes). A bracket labeled '3:2 Proportional Ratio' spans the first two notes of both staves. The bottom staff ends with 'etc...'.

Example 4.7 illustrates the orchestration during this section. Throughout, the listener hears harmonized trumpet section accents along with unison eighth-note lines and harmonized figures in the saxophone section. This section orchestrates the *L'homme armé* melody in the background, not the forefront, and is reflective of Dufay's retrograde/proportional setting of the melody that perhaps may have gone unnoticed by the modern listener.

Example 4.7:

C

The musical score is arranged in a multi-staff format. The top section includes four saxophones (A. Sax. 1, A. Sax. 2, T. Sax. 1, T. Sax. 2) and four trumpets (Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4). Below the trumpets are four tenors (Ten. 1, Ten. 2, Ten. 3, B. Ten.) and a piano (PNO.) part. The bottom section includes a bass (BASS) and a timpani (T. S.) part. The score is written in 3/4 time and features a key signature of one flat (B-flat). The saxophone section begins with a repeated two-measure figure. The tenor section features a melody labeled 'L'homme armé Melody'. The piano and bass parts provide harmonic support with various chords and melodic lines. The timpani part consists of a simple rhythmic pattern.

Several rhythmic subdivisions are present across the ensemble throughout this section.

Letter C begins with a repeated two-measure figure in the saxophone section that implies

7/8 and 5/8 subdivisions, illustrated below in Example 4.8. This subdivision is set against the dotted quarter-note subdivision of the trombone melody and trumpet section accents.

Example 4.8:

Example 4.8 is a musical score snippet. The top staff is for the Saxophone Section, featuring a melody with eighth-note patterns. Above the staff, the time signatures 7/8 and 5/8 are indicated, with fingerings (1-5) and accents (^) shown. The middle staff is for the Trumpet Section, showing a melody with dotted quarter notes and accents (^). The bottom staff is for the Trombone Melody, showing a dotted quarter-note pattern. The score is divided into four measures, each corresponding to a 7/8 or 5/8 subdivision.

The remaining settings of the melody enter as written (quarter note = quarter note) and employ the version seen in Example 4.1. The first entrance of this version of the melody is seen in Example 4.9, orchestrated for acoustic bass.

Example 4.9:

Example 4.9 is a musical score snippet. The top staff is for the Piano (PNO.), showing a melody with eighth notes and chords. Above the staff, various chords are listed: G^bmi(♯1), G Aeolian, Gmi⁹, A^b11(♯9), A11(♯9), B^bmi(♯9), G/B, Cmi(♯9), C/D^b, D7(♯11), F13(♯9), G7(♯9), and Ahi⁹. The middle staff is for the Bass, showing a melody with eighth notes and chords. Above the staff, the same chords are listed. The bottom staff is for the Drums (D.S.), showing a pattern of eighth notes. Above the staff, the text "FREE-UP THE GROOVE BY NOT PLAYING STRICT TIME" and "FILL BACK INTO TIME" is written. The score is divided into two measures, each corresponding to a 7/8 or 5/8 subdivision.

The following settings of this version of the melody reflect the *migrant cantus firmus* technique. This technique involves the shifting of the melody from voice to voice throughout the texture of the ensemble. In this setting, it has been reproduced by orchestrating the melody in the lowest section/instrument of the ensemble, the acoustic bass, and moving it up through the other sections of the ensemble to the highest section, the trumpets. This device is applied across two settings of the melody in A-B-A1 form. Table 2 illustrates the location of the melody in the ensemble when this occurs.

Table 2:

<u>Measure Number</u>	<u>Portion of the Form</u>	<u>Ensemble Section</u>
97	A	Acoustic Bass (Example 4.9)
108	B	Trombone Section (Example 4.10)
123	A1	Rhythm Section Interlude
131	A	Saxophone Section (Example 4.11)
142	B	Trumpet Section (Example 4.12)
157	A1	Ensemble Interlude

Examples 4.9-4.12 show the orchestrations of the melody during these sections.

Example 4.10

The melody is seen here orchestrated in unison for the trombone section and is accompanied by the saxophone section in harmony:

The musical score for Example 4.10 is divided into two systems. The first system (measures 1-8) is marked with a circled 'E' at the beginning. The second system (measures 9-16) is marked with a circled 'B' at the end. The score includes four staves: Trombone Section, Saxophone Section, Harmonic Pedal, and Bass. The Trombone section plays a melody in unison. The Saxophone section provides harmonic accompaniment. The Harmonic Pedal and Bass sections provide a steady harmonic foundation. The key signature is one flat (B-flat), and the time signature is 4/4.

System 1 (Measures 1-8):

- Trombone Section:** Melody in unison, starting on E4 and moving stepwise up to G4, then down to E4.
- Saxophone Section:** Harmonic accompaniment using chords: Eb major 7, Eb major 7, Eb major 7, Eb major 7, Eb major 7, Eb major 7, Eb major 7, Eb major 7.
- Harmonic Pedal:** Pedal point on Eb, with chords: Eb major 7, Eb major 7, Eb major 7, Eb major 7, Eb major 7, Eb major 7, Eb major 7, Eb major 7.
- Bass:** Pedal point on Eb, with chords: Eb major 7, Eb major 7, Eb major 7, Eb major 7, Eb major 7, Eb major 7, Eb major 7, Eb major 7.

System 2 (Measures 9-16):

- Trombone Section:** Melody in unison, starting on E4 and moving stepwise up to G4, then down to E4.
- Saxophone Section:** Harmonic accompaniment using chords: A7/Bb/C#, Eb major 7, Eb major 7, Eb major 7, Eb major 7, Eb major 7, Eb major 7, Eb major 7, Eb major 7.
- Harmonic Pedal:** Pedal point on Eb, with chords: A7/Bb/C#, Eb major 7, Eb major 7, Eb major 7, Eb major 7, Eb major 7, Eb major 7, Eb major 7, Eb major 7.
- Bass:** Pedal point on Eb, with chords: A7/Bb/C#, Eb major 7, Eb major 7, Eb major 7, Eb major 7, Eb major 7, Eb major 7, Eb major 7, Eb major 7.

Example 4.11

This setting harmonizes the melody in the saxophone section and is accompanied by harmonized trombone section accents:

The musical score for Example 4.11 consists of two systems, each with four staves: Saxophone Section, Trombone Section, Harmonic Progression, and Bass. The key signature is B-flat major (two flats). The first system is marked with a 'G' in a box at the beginning. The saxophone section plays a melody of eighth notes. The trombone section provides harmonic support with chords and accents. The harmonic progression and bass staves show the underlying chord structure and bass line.

System 1:

- Saxophone Section:** Melody in eighth notes.
- Trombone Section:** Chords and accents.
- Harmonic Progression:** Chords: Gm7, Ab11(b9), A11(b9), Bbm7b9, G/b, Cm11(b9).
- Bass:** Bass line.

System 2:

- Saxophone Section:** Melody in eighth notes.
- Trombone Section:** Chords and accents.
- Harmonic Progression:** Chords: C/b, D7(b9), F13(b9), E7(b9), Am7.
- Bass:** Bass line.

Example 4.12

The melody is orchestrated last for the trumpet section in octaves and is accompanied by background figures in the trombone and saxophone sections:

The musical score for Example 4.12 consists of four staves: Trumpet Section, Saxophone Section, Trombone Section, and Harmonic Progression. The score is divided into two systems, each starting at measure 141. The first system ends at measure 150, and the second system ends at measure 159. The Trumpet Section plays the melody in octaves. The Saxophone and Trombone sections provide background figures. The Harmonic Progression staff shows the following chords: D♭ major 13th (F#), D major 11th, C major 11th, G/B, G♭ major 13th, A major 7th (F#), A♭ major 7th (F#), and G major 11th. The second system's Harmonic Progression shows: A7(b9)/C#, D major 11th, E♭ major 11th (F#), F# major 7th, G major 11th, G♭ major 11th (F#), G major 11th, E♭ major 13th, and G major 11th.

The A1 interlude continues at letter I after these settings of the melody and is followed by contrasting solo sections for trumpet, tenor saxophone and drums.

Solo Sections

Trumpet Solo

Excluding the drum-set solo seen during the introduction, the first solo section within Movement III is written for trumpet and begins at letter J. The form for this solo consists of the repetition of the A, B and A1 harmonic progression from the harmonized setting of the melody (see score - *L'homme armé* Mvt. 3 p. 162-168). Various background figures enter across the ensemble during this solo and are similar to those at letter L which is illustrated below in Example 4.13.

Example 4.13:

Example 4.13 is a musical score for a trumpet solo section. It consists of five staves: Saxophone Section, Trumpet Solo, Trumpet Section, Trombone Section, and Rhythm Section. The key signature is B-flat major (two flats). The time signature is 4/4. The saxophone section plays a melodic line with various ornaments. The trumpet solo section features a solo trumpet part with a melodic line. The trumpet section plays a harmonic progression. The trombone section plays a harmonic progression. The rhythm section plays a steady beat. The score is marked with a 'J' at the beginning of the trumpet solo section. The harmonic progression is indicated by chords: D-flat major, D minor, C minor, G/B, B-flat major, A minor, A-flat major, G minor, A7/B, and C minor.

The trumpet solo concludes at m. 232 and is followed with a full-ensemble interlude at letter N. This interlude is illustrated in Example 4.14 and consists of a manipulation of the melody, first seen in the first trumpet part and later joined by the first alto saxophone.

Example 4.14:

L'homme armé Melody

The score is arranged for the following instruments and parts:

- A. Sx. 1**: Alto Saxophone 1
- A. Sx. 2**: Alto Saxophone 2
- T. Sx. 1**: Tenor Saxophone 1
- T. Sx. 2**: Tenor Saxophone 2
- B. Sx.**: Baritone Saxophone
- Tpt. 1**: Trumpet 1
- Tpt. 2**: Trumpet 2
- Tpt. 3**: Trumpet 3
- Tpt. 4**: Trumpet 4
- Tbn. 1**: Trombone 1
- Tbn. 2**: Trombone 2
- Tbn. 3**: Trombone 3
- B. Tbn.**: Baritone Trombone
- PNO.**: Piano
- BASS**: Double Bass
- D. S.**: Drums

The score includes a "HORN SECTION INTERLUDE" section and a "POCO A POCO CRESC." section. The piano accompaniment includes harmonic analysis for the first system:

Gm1? A^b15(b9) A15(b9) B^b11(b9) G/B Cm11(b9) C/o^b D7(b9) F13(b9) E7(b9) Am1?

The second system of the piano accompaniment includes the following harmonic analysis:

Gm1? A^b15(b9) A15(b9) B^b11(b9) G/B Cm11(b9) C/o^b D7(b9) F13(b9) E7(b9) Am1?

Tenor Saxophone Solo

The second solo section is written for tenor saxophone and begins at letter O, illustrated below in Example 4.15. This section follows the interlude seen in Example 4.14 and consists of both unison and harmonized background figures which include portions of the *L'homme armé* melody.

Example 4.15:

Example 4.15 is a musical score for a Tenor Saxophone Solo. The score is written for a large ensemble, including Alto Saxophones 1 & 2, Tenor Saxophones 1 & 2, Bass Saxophone, Trumpets 1-4, Tenors 1-3, Baritone Tenor, Piano, Basses, and Drums. The key signature is B-flat major (two flats). The tempo is marked 'L' (Lento). The score is divided into two sections: 'L'homme armé Melody' and 'L'homme armé Melody'. The Tenor Saxophone Solo begins at letter O. The score includes various musical notations such as notes, rests, and dynamic markings.

Chord progression for the Tenor Saxophone Solo:

- O: D major (D4, F#4, A4)
- 1: D major (D4, F#4, A4)
- 2: D major (D4, F#4, A4)
- 3: D major (D4, F#4, A4)
- 4: D major (D4, F#4, A4)
- 5: D major (D4, F#4, A4)
- 6: D major (D4, F#4, A4)
- 7: D major (D4, F#4, A4)
- 8: D major (D4, F#4, A4)
- 9: D major (D4, F#4, A4)
- 10: D major (D4, F#4, A4)
- 11: D major (D4, F#4, A4)
- 12: D major (D4, F#4, A4)
- 13: D major (D4, F#4, A4)
- 14: D major (D4, F#4, A4)
- 15: D major (D4, F#4, A4)
- 16: D major (D4, F#4, A4)
- 17: D major (D4, F#4, A4)
- 18: D major (D4, F#4, A4)
- 19: D major (D4, F#4, A4)
- 20: D major (D4, F#4, A4)
- 21: D major (D4, F#4, A4)
- 22: D major (D4, F#4, A4)
- 23: D major (D4, F#4, A4)
- 24: D major (D4, F#4, A4)
- 25: D major (D4, F#4, A4)
- 26: D major (D4, F#4, A4)
- 27: D major (D4, F#4, A4)
- 28: D major (D4, F#4, A4)
- 29: D major (D4, F#4, A4)
- 30: D major (D4, F#4, A4)
- 31: D major (D4, F#4, A4)
- 32: D major (D4, F#4, A4)
- 33: D major (D4, F#4, A4)
- 34: D major (D4, F#4, A4)
- 35: D major (D4, F#4, A4)
- 36: D major (D4, F#4, A4)
- 37: D major (D4, F#4, A4)
- 38: D major (D4, F#4, A4)
- 39: D major (D4, F#4, A4)
- 40: D major (D4, F#4, A4)
- 41: D major (D4, F#4, A4)
- 42: D major (D4, F#4, A4)
- 43: D major (D4, F#4, A4)
- 44: D major (D4, F#4, A4)
- 45: D major (D4, F#4, A4)
- 46: D major (D4, F#4, A4)
- 47: D major (D4, F#4, A4)
- 48: D major (D4, F#4, A4)
- 49: D major (D4, F#4, A4)
- 50: D major (D4, F#4, A4)
- 51: D major (D4, F#4, A4)
- 52: D major (D4, F#4, A4)
- 53: D major (D4, F#4, A4)
- 54: D major (D4, F#4, A4)
- 55: D major (D4, F#4, A4)
- 56: D major (D4, F#4, A4)
- 57: D major (D4, F#4, A4)
- 58: D major (D4, F#4, A4)
- 59: D major (D4, F#4, A4)
- 60: D major (D4, F#4, A4)
- 61: D major (D4, F#4, A4)
- 62: D major (D4, F#4, A4)
- 63: D major (D4, F#4, A4)
- 64: D major (D4, F#4, A4)
- 65: D major (D4, F#4, A4)
- 66: D major (D4, F#4, A4)
- 67: D major (D4, F#4, A4)
- 68: D major (D4, F#4, A4)
- 69: D major (D4, F#4, A4)
- 70: D major (D4, F#4, A4)
- 71: D major (D4, F#4, A4)
- 72: D major (D4, F#4, A4)
- 73: D major (D4, F#4, A4)
- 74: D major (D4, F#4, A4)
- 75: D major (D4, F#4, A4)
- 76: D major (D4, F#4, A4)
- 77: D major (D4, F#4, A4)
- 78: D major (D4, F#4, A4)
- 79: D major (D4, F#4, A4)
- 80: D major (D4, F#4, A4)
- 81: D major (D4, F#4, A4)
- 82: D major (D4, F#4, A4)
- 83: D major (D4, F#4, A4)
- 84: D major (D4, F#4, A4)
- 85: D major (D4, F#4, A4)
- 86: D major (D4, F#4, A4)
- 87: D major (D4, F#4, A4)
- 88: D major (D4, F#4, A4)
- 89: D major (D4, F#4, A4)
- 90: D major (D4, F#4, A4)
- 91: D major (D4, F#4, A4)
- 92: D major (D4, F#4, A4)
- 93: D major (D4, F#4, A4)
- 94: D major (D4, F#4, A4)
- 95: D major (D4, F#4, A4)
- 96: D major (D4, F#4, A4)
- 97: D major (D4, F#4, A4)
- 98: D major (D4, F#4, A4)
- 99: D major (D4, F#4, A4)
- 100: D major (D4, F#4, A4)

The A1 interlude follows next at m. 259 and concludes at letter P where an open solo section for tenor saxophone and rhythm section begins. Letter P marks a return to the ostinato that begins this movement and is shown below in Example 4.16.

Example 4.16:

The musical score for Example 4.16 consists of three staves. The top staff is for Tenor Saxophone 1 (T. SX. 1) and is marked with a box containing the letter 'P'. It features a melodic line with four measures, each with a chord symbol above it: 'D FLAT SUB MA 7 (No 5th)/G', 'E^b MA 4/3', 'G^b MA 7(#11)', and 'G Aeolian'. The middle staff is labeled 'HARMONIC PROGRESSION' and shows a series of chords corresponding to the same sequence: 'D FLAT SUB MA 7 (No 5th)/G', 'E^b MA 4/3', 'G^b MA 7(#11)', and 'G Aeolian'. The bottom staff shows a bass line with eighth and quarter notes, including some rests and accents.

The open section concludes on cue with saxophone section pick-up notes into letter Q. The tenor saxophone solo continues through letter Q and is accompanied by various background figures (see score - *L'homme armé* Mvt. 3 p. 171-172). The A and B sections of the melody return after letter R in m. 292 and are again orchestrated for the trombone section in unison. This setting of the melody is utilized as a background figure for the tenor solo along with additional figures in the saxophone and trumpet sections. Example 4.17 illustrates this contrast to the earlier setting of the melody that is juxtaposed against the ostinato in Example 4.7.

Example 4.17:

The musical score for Example 4.17 is arranged in seven staves. The top staff is for the Saxophone Section, followed by the Tenor Solo, Trompet Section, Trombone Section, PNO. (Piano), Bass, and O. S. (Orchestra). The score includes various musical notations such as notes, rests, and dynamic markings. The Tenor Solo part is marked with a 'T' and ends at letter S. The PNO. part includes a 'P' marking. The Bass part includes a 'B' marking. The O. S. part includes a 'O. S.' marking. The score is written in a key signature of one flat (B-flat) and a 4/4 time signature. The tempo is marked 'Allegretto'. The score includes various musical notations such as notes, rests, and dynamic markings. The Tenor Solo part is marked with a 'T' and ends at letter S. The PNO. part includes a 'P' marking. The Bass part includes a 'B' marking. The O. S. part includes a 'O. S.' marking. The score is written in a key signature of one flat (B-flat) and a 4/4 time signature. The tempo is marked 'Allegretto'. The score includes various musical notations such as notes, rests, and dynamic markings. The Tenor Solo part is marked with a 'T' and ends at letter S. The PNO. part includes a 'P' marking. The Bass part includes a 'B' marking. The O. S. part includes a 'O. S.' marking.

The tenor solo ends at letter S and is followed by an open drum solo over the ostinato figure. This solo concludes on cue in m. 326 with a full ensemble pick-up into the final setting of the B section at letter T (see score - *L'homme armé* Mvt. 3 pp. 177-179). This is the last setting of the *L'homme armé* melody in this movement.

Closing Section

A brief closing section for Movement III begins at letter U with a return back to the ostinato, shown below in Example 4.18. Motive “a” is again employed as part of an octave saxophone line and is accompanied by harmonized figures in the trumpet and trombone sections that again reflect the harmonic progression of the ostinato.

Example 4.18:

The musical score for Example 4.18, titled "Closing Section", is presented in two systems. The first system includes staves for the Saxophone Section, Trumpet Section, Trombone Section, Harmonic Progression, and Bass. The Saxophone Section plays Motive "a" in an octave line. The Trumpet and Trombone sections provide harmonic accompaniment. The Harmonic Progression is indicated by chord symbols: D Flat 9/5 Ma 7 (No 5th)/G, E Flat 9/5, G Flat 9/5 Ma 7, G Aeolian, D Flat 9/5 Ma 7 (No 5th)/G, E Flat 9/5, G Flat 9/5 Ma 7, G Aeolian, and D Flat 9/5 Ma 7 (No 5th)/G. The second system continues the musical material, showing the Saxophone Section playing a melodic line, the Trumpet and Trombone sections providing harmonic support, and the Harmonic Progression continuing with the same chord symbols.

The trombone section performs the final chord of the movement which is an inversion of the initial voicing of motive “a” from Theme B during Movement I, illustrated below in Example 4.19.

Example 4.19:



Conclusion

The main challenge in setting the *L'homme armé* melody for jazz ensemble arose in deciding how to treat an approximately 550 year-old melody in accordance with the aesthetics of contemporary jazz. Unlike a jazz standard arranged for jazz ensemble, this melody provided no accompanying harmony. Additionally, as the foundation for a multi-movement work, it was quickly exhausted at only thirty-one measures in length. Therefore, numerous aspects of the melody, including the models of previous composer's works, played a crucial role in determining what methods of composition to employ.

The discussion of Dufay's *Missa L'homme armé* illustrates how symbolism influenced the musical processes composers employed at the height of the masses. This piece provided the inspiration for the settings of the melody in the second and third movements. The Naples Masses served as the foundation from which to divide the melody into sections before setting it in its entirety during the third movement. These shorter, less-identifiable portions of the melody became borrowed motives that could be more easily manipulated and allowed for the possibility of an extensive amount of original composition.

Although the main themes during the first and second movements are derived from the manipulation of borrowed melodic material, they are intended to sound like unrelated compositions that would stand on their own. The settings of the original melody during the third movement are intended to function in a similar way. Throughout the course of writing, this task ultimately evolved into making as individual a statement as possible while using a pre-composed melody.


L' HOMME ARME


STRAIGHT EIGHTHS


The image shows a page of a musical score for a large ensemble. The score is written for the following instruments:


- Soprano/Alto Sax
- Flute/Alto Sax
- Clarinet/Tenore
- Tenor Saxophone
- Bass Clarinet/Bass Sax
- Trumpet 1
- Trumpet 2
- Trumpet 3
- Trumpet 4
- Trombone 1
- Trombone 2
- Trombone 3
- Bass Trombone
- Piano
- Bass
- Drum Set


The score includes a key signature change to B-flat major (two flats) and a tempo marking of 105. The music is written in 4/4 time. The piano part features a complex rhythmic pattern with sixteenth and thirty-second notes, and the bass part provides a steady accompaniment. The drum set part includes a variety of rhythmic patterns, including a prominent snare drum line.


S. SX. 


 FL. 


 T. SX. 1 

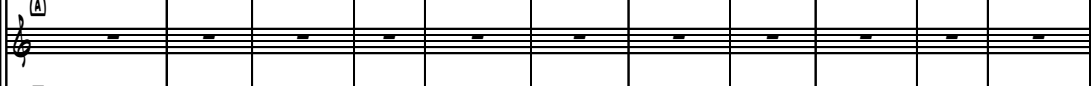
 T. SX. 


 B. CL. 


 Tpt. 1 


 Tpt. 2 


 Tpt. 3 

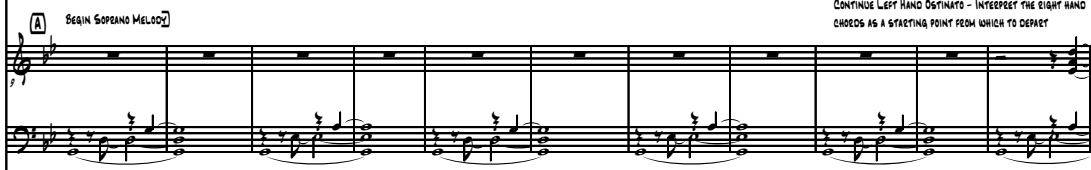
 Tpt. 4 


 Tbn. 1 

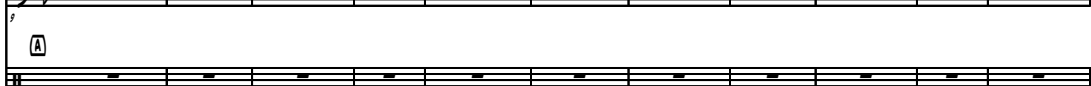
 Tbn. 2 

 Tbn. 3 

 B. Tbn. 

 PNO. 

 BASS 

 D. S. 

CONTINUE LEFT HAND OBTINATE - INTERPRET THE RIGHT HAND
 CHORDS AS A STARTING POINT FROM WHICH TO DEPART

101

S. SX.

FL.

T. SX. 1

T. SX.

BASS CLARINET

B. CL.

102

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TEN. 1

TEN. 2

TEN. 3

B. TEN.

GAELIAN G MIN GAELIAN G MIN GAELIAN

PNO.

BASS

103

104

CHIA CHIA/BOLERO GROOVE WITH HANDS ON DRUMS

D. S.

105

106

107

108

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1000

S. SX.
 FL.
 T. SX. 1
 T. SX.
 B. CL.
 TPT. 1
 TPT. 2
 TPT. 3
 TPT. 4
 TEN. 1
 TEN. 2
 TEN. 3
 B. TEN.
 PNO.
 BASS
 D. S.

G MIN F#₀(A7)/G G MIN C₀(A7) (Acc 9) B₀(A7) (Acc 9) A₀(F#11)

S. SX.
 FL.
 T. SX. 1.
 T. SX.
 B. CL.
 TPT. 1.
 TPT. 2.
 TPT. 3.
 TPT. 4.
 TEN. 1.
 TEN. 2.
 TEN. 3.
 B. TEN.
 PNO.
 BASS.
 D. S.

SPARE SOLO FILLS.....
 O FLAT SUS MA7 (NO FIFTH)/G G#m13 GAEOILIAN O FLAT SUS MA7 (NO FIFTH)/G G#m13 GAEOILIAN END SOLO FILLS G#m13(11) OPTIONAL TACIT... G#m7

O FLAT SUS MA7 (NO FIFTH)/G G#m13 GAEOILIAN O FLAT SUS MA7 (NO FIFTH)/G G#m13 GAEOILIAN G#m13(11) G#m7

LIGHT FILL... CONTINUE GROOVE - MALLET

[illegible]

A. SX. E TO ALTO
 A. SX. E TO ALTO
 T. SX. 1 E TO TENOR
 T. SX. E
 BAR. E TO BAR.

TPT. 1 E TO TRUMPET
 TPT. 2 E TO TRUMPET
 TPT. 3 E TO TRUMPET
 TPT. 4 E TO TRUMPET

TBN. 1 E
 TBN. 2 E
 TBN. 3 E
 S. TBN. E

PNO. E PLAY ALA THESE CHORD QUALITIES
 G#m11 E^bm11 E^b13606 G#m11 E^bm11 E^b13606 G#m11 E^bm11 E^b13606 G#m11 E^bm11 E^b13606

BASS E mc G#m11 E^bm11 E^b13606 G#m11 E^bm11 E^b13606 G#m11 E^bm11 E^b13606 G#m11 E^bm11 E^b13606

D. S. E mc SALSA/SONGO GROOVE ON THE SET
mc SIM.

A. SX.
 A. SX.
 T. SX. 1
 T. SX.
 BAR.

TPT. 1
 TPT. 2
 TPT. 3
 TPT. 4

TEN. 1
 TEN. 2
 TEN. 3
 S. TEN.

PNO.
 BASS
 D. S.

G#m9 8b7-15 C13605 D13605 Eb/G7 (Acc F) Eb/m7(9) (Acc C) G#m9 Cm7 F#9/G7/Bb /A
 G#m9 8b7-15 C13605 D13605 Eb/G7 (Acc F) /F# Eb/m7(9) (Acc C) /D G#m9 Cm7 F#9/G7/Bb /A
 BASS DRUM PART REFLECTS THE RHYTHM OF THE BASS LINE:
 CHOOSE TO EMPHASIZE OR NOT

A. SX. ALTO
 A. SX. ALTO
 T. SX. TENOR
 T. SX.
 BARI. BARI.
 TPT. 1. TRUMPET
 TPT. 2. TRUMPET
 TPT. 3. TRUMPET
 TPT. 4. TRUMPET
 TBN. 1. TUBA
 TBN. 2. TUBA
 TBN. 3. TUBA
 S. TBN. TUBA
 PNO. PIANO
 BASS. BASS
 D. S. DRUMS

Musical score for a large ensemble, featuring vocal parts (A. SX., T. SX., BARI.), brass instruments (TPT. 1-4, TBN. 1-3, S. TBN.), piano (PNO.), bass (BASS.), and drums (D. S.). The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *mf*, *f*). The piano part includes chord symbols: *Gmi9*, *Bb7-13*, *C13606*, *D13606*, *Ebo(67)*, *(Aoo F)*, *Ebm7(H9)*, *(Aoo C)*, *Gmi9*, *Cmi7*, *F#o(67)/Bb / A*, *Gmi9*.

A. SX.
 A. SX.
 T. SX.
 T. SX.
 BAR.

TPT. 1.
 TPT. 2.
 TPT. 3.
 TPT. 4.

TBN. 1.
 TBN. 2.
 TBN. 3.
 S. TBN.

PNO.
 BASS.
 D. S.

CHORDS AS WRITTEN
 D FLAT SUS MA7 (NO FIFTH)/G G#1155 GAEOILIAN D FLAT SUS MA7 (NO FIFTH)/G G#1155
 D FLAT SUS MA7 (NO FIFTH)/G G#1155 GAEOILIAN D FLAT SUS MA7 (NO FIFTH)/G G#1155
 SAND HITS ABOVE STAFF

A. SX. *fff* *Poco a Poco Decrescendo*
 A. SX. *fff* *Poco a Poco Decrescendo*
 T. SX. *fff* *Poco a Poco Decrescendo*
 T. SX. *fff* *Poco a Poco Decrescendo*
 BAR. *fff* *Poco a Poco Decrescendo*
 TPT. 1. *fff* *Poco a Poco Decrescendo*
 TPT. 2. *fff* *Poco a Poco Decrescendo*
 TPT. 3. *fff* *Poco a Poco Decrescendo*
 TPT. 4. *fff* *Poco a Poco Decrescendo*
 TBN. 1. *fff* *Poco a Poco Decrescendo*
 TBN. 2. *fff* *Poco a Poco Decrescendo*
 TBN. 3. *fff* *Poco a Poco Decrescendo*
 S. TBN. *fff* *Poco a Poco Decrescendo*
 PNO. *fff* *END OPTIONAL TACIT* *Poco a Poco Decrescendo*
 BASS. *fff* *Poco a Poco Decrescendo*
 D. S. *fff* *Sim.* *Poco a Poco Decrescendo*

f#m11 *D15* *Gm11* *e#m15* *e#15606* *Gm11* *e#m15* *e#15606* *Gm11* *e#m15* *e#15606*
f#m11 *D15* *Gm11* *e#m15* *e#15606* *Gm11* *e#m15* *e#15606* *Gm11* *e#m15* *e#15606*

143

A. SX.

A. SX.

T. SX. 1

T. SX.

BAR.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

TBN. 1

TBN. 2

TBN. 3

S. TBN.

PNO.

145

BASS

D. S.

145

ALA THESE CHORD QUALITIES

CONTINUE WITH SIMILAR GROOVE

$G^b_{\text{w/}\sharp\text{H}}$ $G_{\text{w/15}}$ $G^b_{\text{w/}\sharp\text{H}}$ $G_{\text{w/15}}$ $G^b_{\text{w/}\sharp\text{H}}$ G^b_{156US} $C_{\text{w/}\sharp\text{H}/G}$ A^b_{156US} $F\sharp_C(\text{A7})/A$ $G^b_{\text{w/}\sharp\text{H}}/G^b$ $B_{\text{w/}\sharp\text{H}}$

A. SX. M 3 X's END AND 2ND X's ONLY
 A. SX. M 3 X's END AND 2ND X's ONLY
 T. SX. 1 M 3 X's END AND 2ND X's ONLY
 T. SX. M 3 X's END AND 2ND X's ONLY
 BAR. M 3 X's END AND 2ND X's ONLY
 TPT. 1 1ST X - MP, END AND 2ND X's - MF 3RD X ONLY
 TPT. 2 M 3 X's 3RD X ONLY
 TPT. 3 M 3 X's 3RD X ONLY
 TPT. 4 M 3 X's 3RD X ONLY
 TBN. 1 C mi9 e^b13606 F#mi9 D15(13)
 TBN. 2 M 3 X's GAEOLIAN
 TBN. 3 1ST X - MP, END AND 2ND X's - MF 3RD X ONLY
 S. TBN. 1ST X - MP, END AND 2ND X's - MF 3RD X ONLY
 PNO. C mi9 e^b13606 F#mi9 D15(13)
 BASS C mi9 e^b13606 F#mi9 D15(13)
 D. S. GRADUAL CRESCENDO EACH REPEAT 3RD X ONLY

97

A. SX. *Poco a Poco Crescendo*
 A. SX. *Poco a Poco Crescendo*
 T. SX. *Poco a Poco Crescendo*
 T. SX. *Poco a Poco Crescendo*
 BARI. *Poco a Poco Crescendo*
 TPT. 1. *Poco a Poco Crescendo*
 TPT. 2. *Poco a Poco Crescendo*
 TPT. 3. *Poco a Poco Crescendo*
 TPT. 4. *Poco a Poco Crescendo*
 TBN. 1. *Poco a Poco Crescendo*
 TBN. 2. *Poco a Poco Crescendo*
 TBN. 3. *Poco a Poco Crescendo*
 S. TBN. *Poco a Poco Crescendo*
 PNO. *Poco a Poco Crescendo*
 BASS. *Poco a Poco Crescendo*
 D. S. *Poco a Poco Crescendo*

ALA THESE CHORD QUALITIES
 G^bW^b(#H) G^b13SUS CWH/G A^b13SUS F#0(7)/A G^bW^b(#H)/B^b BW^b(#H) CWH⁹ E^b13SUS F#WH⁹ D15(13)

120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303 304 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451 452 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472 473 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493 494 495 496 497 498 499 500 501 502 503 504 505 506 507 508 509 510 511 512 513 514 515 516 517 518 519 520 521 522 523 524 525 526 527 528 529 530 531 532 533 534 535 536 537 538 539 540 541 542 543 544 545 546 547 548 549 550 551 552 553 554 555 556 557 558 559 560 561 562 563 564 565 566 567 568 569 570 571 572 573 574 575 576 577 578 579 580 581 582 583 584 585 586 587 588 589 590 591 592 593 594 595 596 597 598 599 600 601 602 603 604 605 606 607 608 609 610 611 612 613 614 615 616 617 618 619 620 621 622 623 624 625 626 627 628 629 630 631 632 633 634 635 636 637 638 639 640 641 642 643 644 645 646 647 648 649 650 651 652 653 654 655 656 657 658 659 660 661 662 663 664 665 666 667 668 669 670 671 672 673 674 675 676 677 678 679 680 681 682 683 684 685 686 687 688 689 690 691 692 693 694 695 696 697 698 699 700 701 702 703 704 705 706 707 708 709 710 711 712 713 714 715 716 717 718 719 720 721 722 723 724 725 726 727 728 729 730 731 732 733 734 735 736 737 738 739 740 741 742 743 744 745 746 747 748 749 750 751 752 753 754 755 756 757 758 759 760 761 762 763 764 765 766 767 768 769 770 771 772 773 774 775 776 777 778 779 780 781 782 783 784 785 786 787 788 789 790 791 792 793 794 795 796 797 798 799 800 801 802 803 804 805 806 807 808 809 810 811 812 813 814 815 816 817 818 819 820 821 822 823 824 825 826 827 828 829 830 831 832 833 834 835 836 837 838 839 840 841 842 843 844 845 846 847 848 849 850 851 852 853 854 855 856 857 858 859 860 861 862 863 864 865 866 867 868 869 870 871 872 873 874 875 876 877 878 879 880 881 882 883 884 885 886 887 888 889 890 891 892 893 894 895 896 897 898 899 900 901 902 903 904 905 906 907 908 909 910 911 912 913 914 915 916 917 918 919 920 921 922 923 924 925 926 927 928 929 930 931 932 933 934 935 936 937 938 939 940 941 942 943 944 945 946 947 948 949 950 951 952 953 954 955 956 957 958 959 960 961 962 963 964 965 966 967 968 969 970 971 972 973 974 975 976 977 978 979 980 981 982 983 984 985 986 987 988 989 990 991 992 993 994 995 996 997 998 999 1000

177

A. SX.

A. SX.

T. SX.

T. SX.

BAR.

TPT. 1.

TPT. 2.

TPT. 3.

TPT. 4.

G#m11 e#m15 e#15605 G#m11 e#m15 e#15605 G#m11 e#m15 e#15605 G#m11 e#m15 e#15605

TBN. 1.

TBN. 2.

TBN. 3.

S. TBN.

G#m11 e#m15 e#15605 G#m11 e#m15 e#15605 G#m11 e#m15 e#15605 G#m11 e#m15 e#15605 G#m11 e#m15 e#15605

PNO.

G#m11 e#m15 e#15605 G#m11 e#m15 e#15605 G#m11 e#m15 e#15605 G#m11 e#m15 e#15605 G#m11 e#m15 e#15605

BASS.

D. S.

A. SX.
 A. SX.
 T. SX.
 T. SX.
 BAR.

TPT. 1.
 TPT. 2.
 TPT. 3.
 TPT. 4.

TBN. 1.
 TBN. 2.
 TBN. 3.
 S. TBN.

PNO.
 BASS.
 D. S.

END TROMBONE SOL.
 HIT ON BEAT ONE - LET CYMBALS RING
 LIGHT FILL BACK INTO TIME
 END TROMBONE SOL.

C 15606 B^b 15606 A=7(111)

S

TO SOPRANO

S. SX.

A. SX.

T. SX.

T. SX.

SARL.

TPT. 1.

TPT. 2.

TPT. 3.

TPT. 4.

TBN. 1.

TBN. 2.

TBN. 3.

S. TBN.

PNO.

BASS.

D. S.

SALSA/SONGO

CHORDS: D FLAT SUS MA7 (NO FIFTH)/G, G with, E/G, D7ALT, F#MA06/G, D MA15, D FLAT SUS MA7 (NO FIFTH)/G, G with, E/G, D7ALT, F#MA06/G, D MA15

Solo - BLANKET SCALE POSSIBILITIES - D WHOLE TONE, D DIMINISHED WHOLE-TONE, D FLAT PENTATONIC

E FLAT SUS MA7 (NO FIFTH)/A A^{dim} F[#]/A E⁷ALT G[#]MAOR/A E^{MASS} E FLAT SUS MA7 (NO FIFTH)/A A^{dim} F[#]/A E⁷ALT G[#]MAOR/A E^{MASS} E FLAT SUS MA7 (NO FIFTH)/A A^{dim}

S. SX. 1

A. SX.

T. SX. 1

T. SX.

SARL.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

S. TBN.

PNO.

SOPEANO SOLO

BASS

SOPEANO SOLO

D. S.

SOPEANO SOLO

F#4/A E7ALT G#4008/A E4415 E FLAT SUS MA7 (NO FIFTH)/A A4411 F#4/A E7ALT G#4008/A E4415 E FLAT SUS MA7 (NO FIFTH)/A A4411 F#4/A E7ALT G#4008/A

S. SX. 107

A. SX.

T. SX. 1

T. SX.

BAR.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

S. TBN.

PNO. 107

E/G D7ALT F#4008/G D4415 D FLAT SUS MA7 (NO FIFTH)/G G4411 E/G D7ALT F#4008/G D4415 D FLAT SUS MA7 (NO FIFTH)/G G4411 E/G D7ALT F#4008/G

BASS 107

D. S. 107

E[♯]13 E FLAT SUS MA7 (NO FIFTH)/A A[♯]11 F[♯]/A E[♯]13 G[♯]13/A E[♯]13 E FLAT SUS MA7 (NO FIFTH)/A A[♯]11 F[♯]/A E[♯]13 G[♯]13/A E[♯]13

S. SX. *EL10*
 A. SX.
 T. SX. 1
 T. SX.
 BAR.

TPT. 1
 TPT. 2
 TPT. 3
 TPT. 4
 TBN. 1
 TBN. 2
 TBN. 3
 S. TBN.

D[♯]13 D FLAT SUS MA7 (NO FIFTH)/G G[♯]11 E/G D[♯]13 F[♯]13/G D[♯]13 D FLAT SUS MA7 (NO FIFTH)/G G[♯]11 E/G D[♯]13 F[♯]13/G D[♯]13

PNO. *EL10*
 BASS *EL14*
 D. S. *EL14*

E FLAT SUS MA7 (NO FIFTH)/A A^{W/H} F[#]/A E⁷ALT G[#]MAJOR/A E^{MASS} 2 E FLAT SUS MA7 (NO FIFTH)/A A^{W/H} F[#]/A E⁷ALT G[#]MAJOR/A E^{MASS}

S. SX. 1 2 3 4 5 6

A. SX. 1 2 3 4 5 6

T. SX. 1 1 2 3 4 5 6

T. SX. 1 2 3 4 5 6

BAR. 1 2 3 4 5 6

TPT. 1 1 2 3 4 5 6

TPT. 2 1 2 3 4 5 6

TPT. 3 1 2 3 4 5 6

TPT. 4 1 2 3 4 5 6

TBN. 1 1 2 3 4 5 6

TBN. 2 1 2 3 4 5 6

TBN. 3 1 2 3 4 5 6

S. TBN. 1 2 3 4 5 6

PNO. 1 2 3 4 5 6

BASS 1 2 3 4 5 6

D. S. 1 2 3 4 5 6

D FLAT SUS MA7 (NO FIFTH)/G G^{W/H} E/G D⁷ALT F[#]MAJOR/G D^{MASS} 2 D FLAT SUS MA7 (NO FIFTH)/G G^{W/H} E/G D⁷ALT F[#]MAJOR/G D^{MASS}

D FLAT SUS MA7 (NO FIFTH)/G G^{W/H} E/G D⁷ALT F[#]MAJOR/G D^{MASS} 2 D FLAT SUS MA7 (NO FIFTH)/G G^{W/H} E/G D⁷ALT F[#]MAJOR/G D^{MASS}

E FLAT SUS MA7 (NO FIFTH)/A E^bMA3 F#7/E F#11 BMA3 D7(b9)(#11) E FLAT SUS MA7 (NO FIFTH)/A E^bMA3 F#7/E F#11 BMA3 D7(b9)(#11)

S. SX.

A. SX.

T. SX.

T. SX.

BAR.

TP. 1.

TP. 2.

TP. 3.

TP. 4.

TEN. 1.

TEN. 2.

TEN. 3.

S. TEN.

D FLAT SUS MA7 (NO FIFTH)/G D^bMA3 E/D E^b11 AMA3 C7(b9)(#11) D FLAT SUS MA7 (NO FIFTH)/G D^bMA3 E/D E^b11 AMA3 C7(b9)(#11)

PNO.

D FLAT SUS MA7 (NO FIFTH)/G D^bMA3 E/D E^b11 AMA3 C7(b9)(#11) D FLAT SUS MA7 (NO FIFTH)/G D^bMA3 E/D E^b11 AMA3 C7(b9)(#11)

BASS.

D. S.

E FLAT SUS MA7 (NO FIFTH)/A E^bMA3 F[#]/E FWH BMA3 DWH(F#) E FLAT SUS MA7 (NO FIFTH)/A E^bMA3 F[#]/E FWH BMA3 DWH(F#)

S. SX.

A. SX.

T. SX.

T. SX.

BARI.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TEN. 1

TEN. 2

TEN. 3

S. TEN.

D FLAT SUS MA7 (NO FIFTH)/G D^bMA3 E/D E^bWH AWH CWH(F#) D FLAT SUS MA7 (NO FIFTH)/G D^bMA3 E/D E^bWH AWH CWH(F#)

PNO.

D FLAT SUS MA7 (NO FIFTH)/G D^bMA3 E/D E^bWH AWH CWH(F#) D FLAT SUS MA7 (NO FIFTH)/G D^bMA3 E/D E^bWH AWH CWH(F#)

BASS

D. S.

S. SX.
 A. SX.
 T. SX.
 T. SX.
 BAR.
 TPT. 1.
 TPT. 2.
 TPT. 3.
 TPT. 4.
 TBN. 1.
 TBN. 2.
 TBN. 3.
 S. TBN.
 PNO.
 BASS.
 D. S.

G#m9 Bb7-13 C13b9 D13b9 Eb9 (A7) (Aoo F) Ebm7(H9) (Aoo C) G#m9 Cm7 F#9(A7)/Bb / A G#m9
 G#m9 Bb7-13 C13b9 D13b9 Eb9 (Aoo F) / F# Ebm7(H9) (Aoo C) / D G#m9 Cm7 F#9(A7)/Bb / A G#m9

110

S. SX. *140* Poco a Poco Crescendo.....
 A. SX. *140* Poco a Poco Crescendo.....
 T. SX. *140* Poco a Poco Crescendo.....
 T. SX. *140* Poco a Poco Crescendo.....
 BARI. *140* Poco a Poco Crescendo.....
 TPT. 1. *140* Poco a Poco Crescendo.....
 TPT. 2. *140* Poco a Poco Crescendo.....
 TPT. 3. *140* Poco a Poco Crescendo.....
 TPT. 4. *140* Poco a Poco Crescendo.....
 TBN. 1. *140* Poco a Poco Crescendo.....
 TBN. 2. *140* Poco a Poco Crescendo.....
 TBN. 3. *140* Poco a Poco Crescendo.....
 S. TBN. *140* Poco a Poco Crescendo.....
 PNO. *140* D FLAT SUS MA7 (NO FIFTH)/G G#115 GAELIAN D FLAT SUS MA7 (NO FIFTH)/G G#115 GAELIAN D FLAT SUS MA7 (NO FIFTH)/G G#115
 BASS. *140* D FLAT SUS MA7 (NO FIFTH)/G G#115 GAELIAN D FLAT SUS MA7 (NO FIFTH)/G G#115 GAELIAN D FLAT SUS MA7 (NO FIFTH)/G G#115
 D. S. *140* Poco a Poco Crescendo.....

COUNT OFF NEW TEMPO DURING HOLD (105) -
BAND CUT-OFF ON THE END OF 4

174

S. SX. $\text{♩} = 105$

A. SX. $\text{♩} = 105$

T. SX. $\text{♩} = 105$

T. SX. $\text{♩} = 105$

BAR. $\text{♩} = 105$

TPT. 1 $\text{♩} = 105$

TPT. 2 $\text{♩} = 105$

TPT. 3 $\text{♩} = 105$

TPT. 4 $\text{♩} = 105$

TBN. 1 $\text{♩} = 105$

TBN. 2 $\text{♩} = 105$

TBN. 3 $\text{♩} = 105$

S. TBN. $\text{♩} = 105$

PNO. $\text{♩} = 105$

BASS $\text{♩} = 105$

D. S. $\text{♩} = 105$

A^b15606 $F\sharp0(57)$ $G^b\text{with}/G^b$ $B\text{with}$ $C\text{with (No Three)}$ $C\sharp07$ $D\text{with } E^b\text{with}$ $C\text{with}/E$ $D^b\text{with}$

S. SX.
 A. SX.
 T. SX.
 T. SX.
 BAR.
 TPT. 1
 TPT. 2
 TPT. 3
 TPT. 4
 TBN. 1
 TBN. 2
 TBN. 3
 B. TBN.
 PNO.
 BASS
 D. S.

RETURN TO THE OHA OHA/BOLEO GROOVE FROM THE BEGINNING OF THE CHART - NO STICKS

C \flat (57) (Acc 9)
 B \flat (57) (Acc 9)
 A \sharp (57)

L'HOMME ARME

11

SWING

• = 116

ALTO SAX. 1

ALTO SAX. 1

TEN. SAX. 1

TEN. SAX. 1

BARI SAX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TRUM. 1

TRUM. 2

TRUM. 3

S. TRUM.

PIANO

SASS

DRUM SET

CONTINUE CHORD QUALITIES WITH RELAXED SOLO;
BLANKET SCALE POSSIBILITY - E PENTATONIC

SWING - ALA ELVIN IN 5/4

A. SX.
 A. SX.
 T. SX.
 T. SX.
 B. SX.
 TPT. 1.
 TPT. 2.
 TPT. 3.
 TPT. 4.
 TEN. 1.
 TEN. 2.
 TEN. 3.
 B. TEN.
 PNO.
 BASS.
 D. S.

END SOLO - COMP FOR MELODY

A. SX.
 A. SX.
 T. SX.
 T. SX.
 B. SX.
 Tpt. 1.
 Tpt. 2.
 Tpt. 3.
 Tpt. 4.
 TBN. 1.
 TBN. 2.
 TBN. 3.
 B. TBN.
 PNO.
 BASS.
 D. S.

[A] - FOLLOW THE RHYTHMS GIVEN IN THE LEFT HAND - DEVIATE FROM WRITTEN LEFT HAND CHORDS AS DESIRED
 Dm7(11) Ew7(11) Gw7(11) F13b9 G13b9 Dm7(11) Gw7(11) F13b9 G13(11/13)
 REFERENCE MELODY FROM THE L'AMORE REHE TUNE -
 DO NOT DEVIATE FROM THE WRITTEN BASS LINE
 TROMBONE MELODY

17

A. SX. 2
 A. SX. 2
 T. SX. 2
 T. SX. 2
 B. SX. 2
 Tpt. 1 2
 Tpt. 2 2
 Tpt. 3 2
 Tpt. 4 2
 TBN. 1 2
 TBN. 2 2
 TBN. 3 2
 B. TBN. 2
 PNO. 2
 BASS 2
 D. S. 2

C with $\text{D}^{\flat} \text{15606}$ $\text{f} \text{15606}$ $\text{e}^{\flat} \text{with}$ $\text{f} \text{15606}$ C with $\text{D}^{\flat} \text{with}/\text{f}$ $\text{e with}/\text{e}^{\flat}$ $\text{D}^{\flat} \text{with}/\text{f}$
 Saxes enter

A. SX. *me*
 A. SX. *me*
 T. SX. *me*
 T. SX. *me*
 B. SX. *me*
 Tpt. 1. *me* FLUGEL HORN
 Tpt. 2. *me* FLUGEL HORN
 Tpt. 3. *me* FLUGEL HORN
 Tpt. 4. *me* FLUGEL HORN
 TEN. 1.
 TEN. 2.
 TEN. 3.
 B. TEN.
 PNO. *me* *obwll* *eb13606* *obwll* *eb13606*
 BASS *me* *obwll* *eb13606* *obwll* *eb13606*
 D. S. *me* *PIANO ACCENTS*

A. Sax
 A. Sax
 T. Sax
 T. Sax
 B. Sax
 Trp. 1
 Trp. 2
 Trp. 3
 Trp. 4
 Ten. 1
 Ten. 2
 Ten. 3
 B. Ten.
 PNO.
 Bass
 D. S.
 HORN SECTION CUES

C#m19 D15606 Bbm19 C15606 Bbm19 A#15606 Am19 B15606

121

A. Sax.
 A. Sax.
 T. Sax.
 T. Sax.
 B. Sax.
 Trp. 1
 Trp. 2
 Trp. 3
 Trp. 4
 Ten. 1
 Ten. 2
 Ten. 3
 B. Ten.
 PNO.
 Bass
 D. S.

58
 59
 60
 61
 62
 63
 64
 65
 66
 67
 68
 69
 70
 71
 72
 73
 74
 75
 76
 77
 78
 79
 80
 81
 82
 83
 84
 85
 86
 87
 88
 89
 90
 91
 92
 93
 94
 95
 96
 97
 98
 99
 100
 101
 102
 103
 104
 105
 106
 107
 108
 109
 110
 111
 112
 113
 114
 115
 116
 117
 118
 119
 120
 121
 122

A. SX.
 A. SX.
 T. SX.
 T. SX.
 B. SX.
 Tpt. 1.
 Tpt. 2.
 Tpt. 3.
 Tpt. 4.
 TEN. 1.
 TEN. 2.
 TEN. 3.
 B. TEN.
 PNO.
 BASS.
 D. S.

To FLORES
 To FLORES
 To FLORES
 To FLORES
 BEGIN SOLO OVER BACKGROUND
 D major
 E major
 F major
 D major
 E major
 F major
 D major
 E major
 F major

123

A. SX.

 A. SX.

 T. SX.

 T. SX.

 B. SX.

 Tpt. 1

 Tpt. 2

 Tpt. 3

 Tpt. 4

 TEN. 1

 TEN. 2

 TEN. 3

 B. TEN.

 PNO.

 BASS

 D. S.

A. SX.

 A. SX.

 T. SX.

 T. SX.

 B. SX.

 Tpt. 1

 Tpt. 2

 Tpt. 3

 Tpt. 4

 TEN. 1

 TEN. 2

 TEN. 3

 B. TEN.

 PNO.

 Bass

 D. S.

126

A. Sax.
 A. Sax.
 T. Sax.
 T. Sax.
 B. Sax.
 Tpt. 1
 Tpt. 2
 Tpt. 3
 Tpt. 4
 TEN. 1
 TEN. 2
 TEN. 3
 B. TEN.
 PNO.
 Bass
 D. S.

This page of a musical score is for a symphony orchestra. It features staves for various instruments, including strings, woodwinds, brass, and piano. The score includes musical notation, dynamics, and articulation marks.

The instruments listed on the left are:

- A. SX.
- A. SX.
- T. SX.
- T. SX.
- B. SX.
- TP. 1.
- TP. 2.
- TP. 3.
- TP. 4.
- TBN. 1.
- TBN. 2.
- TBN. 3.
- B. TBN.
- PNO.
- BASS.
- D. S.

The score includes musical notation, dynamics, and articulation marks. The dynamics include *f* (forte), *sfz* (sforzando), and *sfz* (sforzando). The articulation marks include *acc* (accent) and *sfz* (sforzando).

The page number 107 is visible at the bottom left.

115

A. Sax.
 A. Sax.
 T. Sax.
 T. Sax.
 B. Sax.
 Trp. 1
 Trp. 2
 Trp. 3
 Trp. 4
 Ten. 1
 Ten. 2
 Ten. 3
 B. Ten.
 PNO.
 Bass
 D. S.

Musical score for a large ensemble, featuring staves for Saxophones (A. Sax., T. Sax., B. Sax.), Trumpets (Trp. 1-4), Trombones (Ten. 1-3, B. Ten.), Piano (PNO.), Bass, and Double Bass (D. S.). The score includes musical notation, dynamics (e.g., *me*, *ff*), and performance instructions (e.g., *Quasi*, *Full*).

199

A. SX. **B.**

A. SX. **B.**

T. SX. **B.**

T. SX. **B.**

B. SX. **B.**

Trpt. 1. **B.**

Trpt. 2. **B.** **C** will **E** isus **G** isus **F** will **G** isus **C** will **E** with **G** **F** with **F** **A** with **G**

Trpt. 3. **B.**

Trpt. 4. **B.**

Tbn. 1. **B.**

Tbn. 2. **B.**

Tbn. 3. **B.**

B. Tbn. **B.**

PNO. **B.** **C** will **E** isus **F** isus **E** will **F** isus **C** will **D** with **F** **E** with **E** **G** with **F**

BASS. **B.** **C** will **E** isus **F** isus **E** will **F** isus **C** will **D** with **F** **E** with **E** **G** with **F**

D. S. **B.**

199

147

A. SX. 

A. SX. 

T. SX. 

T. SX. 

B. SX. 

TPP. 1. 

TPP. 2. 

TPP. 3. 

TPP. 4. 

TEN. 1. 

TEN. 2. 

TEN. 3. 

B. TEN. 

PNO. 

BASS. 


D. S. 

147

155

A. Sax. 

A. Sax. 

T. Sax. 

T. Sax. 

B. Sax. 

Trpt. 1 

Trpt. 2 

Trpt. 3 

Trpt. 4 

TEN. 1 

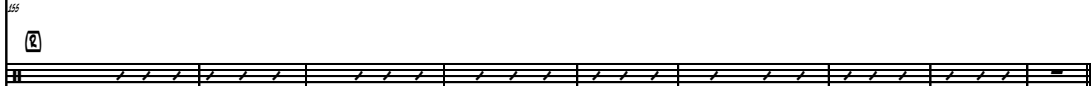
TEN. 2 

TEN. 3 

B. TEN. 

PNO. 

BASS 

D. S. 

156

135

A. SX.
 A. SX.
 T. SX.
 T. SX.
 B. SX.
 Trp. 1
 Trp. 2
 Trp. 3
 Trp. 4
 TEN. 1
 TEN. 2
 TEN. 3
 B. TEN.
 PNO.
 Bass
 D. S.

Chord progressions for Trp. 2, PNO., and Bass:
 C will D 13606 F 13606 E^b will F 13606 C will D^b will¹¹/F E will¹¹/E^b G^b will¹¹/F

137

A. SX.
 A. SX.
 T. SX.
 T. SX.
 B. SX.
 Tpt. 1.
 Tpt. 2.
 Tpt. 3.
 Tpt. 4.
 TEN. 1.
 TEN. 2.
 TEN. 3.
 B. TEN.
 PNO.
 BASS.
 D. S.

Musical score for a 12-part ensemble. The score is written in 4/4 time with a key signature of two sharps (F# and C#). The parts are: A. SX. (Alto Saxophone), T. SX. (Tenor Saxophone), B. SX. (Baritone Saxophone), Tpt. 1-4 (Trumpets), TEN. 1-3 (Tenors), B. TEN. (Baritone Tenor), PNO. (Piano), BASS. (Bass), and D. S. (Drum Set). The score consists of 8 measures. The piano part has a melodic line with chords: Dm7(F#) and G13sus. The bass part has a simple harmonic line. The drum set part has a steady eighth-note pattern. The saxophone and trumpet parts have various melodic and harmonic lines, including some with accents and slurs.

A. Sx
 A. Sx
 T. Sx
 T. Sx
 B. Sx
 Tpt. 1
 Tpt. 2
 Tpt. 3
 Tpt. 4
 Tbn. 1
 Tbn. 2
 Tbn. 3
 B. Tbn.
 Pno.
 Bass
 D. B.

Lyrics: A Jesus, Ew, A Jesus, Ew, A Jesus, Ew, A Jesus, Ew, A Jesus, Ew, A Jesus, Ew, A Jesus, Ew

A. SX.
 A. SX.
 T. SX.
 T. SX.
 B. SX.
 Tpt. 1.
 Tpt. 2.
 Tpt. 3.
 Tpt. 4.
 TEN. 1.
 TEN. 2.
 TEN. 3.
 B. TEN.
 PNO.
 BASS
 D. S.

END OF CHART - FOLLOW THE RHYTHMS GIVEN IN THE LEFT HAND - DEViate FROM WRITTEN LEFT HAND CHORDS AS DESIRED
 D. W/ (F#) E. W/ (F#) G. W/ (F#) F. 15605 G. 15605 D. W/ (F#) G. W/ (F#) F. 15605 G. 1511/12

RETROGRADE MELODY FROM THE L'HOMME ARME TUNE -
 DO NOT DEVIATE FROM THE WRITTEN BASS LINE
 TROMBONE MELODY

111

A. SX.

A. SX.

T. SX.

T. SX.

B. SX.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TEN. 1

TEN. 2

TEN. 3

B. TEN.

PNO.

BASS

D. S.

112

CHILL D156US F156US EbWILL F156US CHILL DbWILL/F EwWILL/Eb GbWILL/F

SAXES ENTER

A. SX. *mf*
 A. SX. *mf*
 T. SX. *mf*
 T. SX. *mf*
 B. SX. *mf*
 Tpt. 1. *mf* FLUGEL
 Tpt. 2. *mf* FLUGEL
 Tpt. 3. *mf* FLUGEL
 Tpt. 4. *mf* FLUGEL
 TEN. 1.
 TEN. 2.
 TEN. 3.
 B. TEN.
 PNO. *mf* *obwll* *eb13606* *obwll* *eb13606*
 BASS *mf* *ALA THIS BASS LINE* *obwll* *eb13606* *obwll* *eb13606*
 D. S. *mf* *PIANO ACCENTS*

The musical score is written for a large ensemble. The top section includes five saxophone parts (A. SX., A. SX., T. SX., T. SX., B. SX.), four trumpet parts (Tpt. 1-4), three tenor parts (TEN. 1-3), and one bass part (B. TEN.). Below these are the piano (PNO.) and double bass (BASS) parts, followed by a double bass (D. S.) part. The score is in 4/4 time and features various musical notations such as notes, rests, and dynamic markings. The piano part includes a section marked "ALA THIS BASS LINE" and "PIANO ACCENTS". The double bass part includes a section marked "ALA THIS BASS LINE". The double bass (D. S.) part includes a section marked "PIANO ACCENTS".

A. SX.
 A. SX.
 T. SX.
 T. SX.
 B. SX.
 TPT. 1.
 TPT. 2.
 TPT. 3.
 TPT. 4.
 TEN. 1.
 TEN. 2.
 TEN. 3.
 B. TEN.
 PNO.
 BASS.
 D. S.

CH⁹ D⁹6US G^bW⁹ C⁹6US G^bW⁹ A^b136US A^W9 B⁹6US
 CH⁹ D⁹6US G^bW⁹ C⁹6US G^bW⁹ A^b136US A^W9 B⁹6US
 HOEN SECTION CUES

TO TEMPER
 TO TEMPER
 TO TEMPER
 TO TEMPER

2

A. SX.

A. SX.

T. SX.

T. SX.

B. SX.

Trp. 1.

Trp. 2.

Trp. 3.

Trp. 4.

TEN. 1.

TEN. 2.

TEN. 3.

B. TEN.

PNO.

2

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BASS.

D. S.

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SWING

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ALTO SAX. 1

• = 210

ALTO SAX. 2

• = 210

TEN. SAX. 1

• = 210

TEN. SAX. 2

• = 210

BARI. SAX.

• = 210

TRP. 1

• = 210

TRP. 2

• = 210

TRP. 3

• = 210

TRP. 4

• = 210

TRUM. 1

• = 210

TRUM. 2

• = 210

TRUM. 3

• = 210

B. TRUM.

• = 210

PIANO

• = 210

BASS

• = 210

DRUM SET

• = 210

APRO BLUE GROOVE - BEGIN SOLO WITH BASS -
GRADUALLY MOVE INTO TIME ON THE FULL KIT

A. SX.
 A. SX.
 T. SX. 1
 T. SX. 2
 B. SX.
 TPT. 1
 TPT. 2
 TPT. 3
 TPT. 4
 TBN. 1
 TBN. 2
 TBN. 3
 B. TBN.
 PNO.
 BASS
 D. S.

D FLAT SUS MA 7 (No Str)/G E^b_{major} $G^b_{\text{major}}(\text{H})$ GAELIAN D FLAT SUS MA 7 (No Str)/G E^b_{major}
 GAELIAN D FLAT SUS MA 7 (No Str)/G E^b_{major} $G^b_{\text{major}}(\text{H})$ GAELIAN D FLAT SUS MA 7 (No Str)/G E^b_{major} $G^b_{\text{major}}(\text{H})$ GAELIAN D FLAT SUS MA 7 (No Str)/G E^b_{major}
 SIM...
 PIANO ENTERS

A. SX.
 A. SX.
 T. SX. 1
 T. SX. 2
 B. SX.
 TPT. 1
 TPT. 2
 TPT. 3
 TPT. 4
 TBN. 1
 TBN. 2
 TBN. 3
 B. TBN.
 PNO.
 BASS
 D. S.

G^b with (H) GAELIAN D FLAT SUS MA 7 (No 5th)/G E^b with G^b with (H) GAELIAN D FLAT SUS MA 7 (No 5th)/G E^b with G^b with (H) GAELIAN
 G^b with (H) GAELIAN D FLAT SUS MA 7 (No 5th)/G E^b with G^b with (H) GAELIAN D FLAT SUS MA 7 (No 5th)/G E^b with G^b with (H) GAELIAN

152

A. SX. 1
 A. SX. 2
 T. SX. 1
 T. SX. 2
 B. SX.
 TPT. 1
 TPT. 2
 TPT. 3
 TPT. 4
 TEN. 1
 TEN. 2
 TEN. 3
 B. TEN.
 PNO.
 BASS
 D. S.

The musical score is written for a large ensemble. The woodwinds (A. SX., T. SX., B. SX.) and strings (TPT., TEN., B. TEN.) play a melodic line. The brass (TPT., TEN., B. TEN.) play a harmonic line. The piano (PNO.) and double bass (BASS) play a rhythmic pattern. The double bass (D. S.) plays a simple rhythmic pattern.

The score is in G major and 4/4 time. It features a complex arrangement with multiple staves and a variety of musical notations, including notes, rests, and dynamic markings. The woodwinds and strings play a melodic line, while the brass and piano provide harmonic support. The double bass and piano play a rhythmic pattern.

The score is in G major and 4/4 time. It features a complex arrangement with multiple staves and a variety of musical notations, including notes, rests, and dynamic markings. The woodwinds and strings play a melodic line, while the brass and piano provide harmonic support. The double bass and piano play a rhythmic pattern.

72

A. SX.

A. SX.

T. SX. 1

T. SX. 2

B. SX.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

PNO.

BASS

D. S.

GAELIAN D FLAT SUS MA 7 (No 5th)/G Eb MA6s Gb MA7(#11) GAELIAN D FLAT SUS MA 7 (No 5th)/G Eb MA6s Gb MA7(#11) GAELIAN

73

A. SX.
 A. SX.
 T. SX. 1
 T. SX. 2
 S. SX.
 TPT. 1
 TPT. 2
 TPT. 3
 TPT. 4
 TBN. 1
 TBN. 2
 TBN. 3
 S. TBN.
 PNO.
 BASS
 D. S.

D Flat Sus Ma 7 (No 5th)/G $E^b_{\text{major}} G^b_{\text{major}} G^b_{\text{major}}$ G Aeolian D Flat Sus Ma 7 (No 5th)/G $E^b_{\text{major}} G^b_{\text{major}} G^b_{\text{major}}$ G Aeolian D Flat Sus Ma 7 (No 5th)/G $E^b_{\text{major}} G^b_{\text{major}} G^b_{\text{major}}$ G Aeolian D Flat Sus Ma 7 (No 5th)/G $E^b_{\text{major}} G^b_{\text{major}} G^b_{\text{major}}$ G Aeolian

A. SX. 1
 A. SX. 2
 T. SX. 1
 T. SX. 2
 B. SX.
 TPT. 1
 TPT. 2
 TPT. 3
 TPT. 4
 TBN. 1
 TBN. 2
 TBN. 3
 B. TBN.
 PNO.
 BASS
 D. S.

GAELIAN D FLAT SUS MA 7 (No STR)/G E^b MA 6 G^b MA 7#11 GAELIAN D MA 9 A^b 15(13) A 15(13) B^b MA 6 G/B C MA 6 C/D^b D 7(9/11) F 15 SUS E 7(9) A MA 9
 CHORDS CHANGE EVERY MEASURE - TAKE LIBERTIES WITH THE RHYTHM AS THE MELODY UNFOLDS
 MELODY IN BASS
 MELODY
 FREE-UP THE GROOVE BY NOT PLAYING STRICT TIME
 FILL BACK INTO TIME
 MELODY IN BASS

108

A. SX

A. SX

T. SX. 1

T. SX. 2

B. SX

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

PNO.

END BASS MELODY

END MELODY

BASS

END BASS MELODY

D. S.

109

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A. SX

A. SX

T. SX. 1

T. SX. 2

B. SX

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TEN. 1

TEN. 2

TEN. 3

B. TEN.

PNO.

BASS

D. S.

159

CH#9 C/D# D7#9 F#9sus E7#9 A#9 D#9sus#9 D#9sus C#9 G/B Bb9sus A#9#9

FILL BACK INTO TIME

TIME

SING HITS

A. SX. 1
 A. SX. 2
 T. SX. 1
 T. SX. 2
 S. SX.
 TPT. 1
 TPT. 2
 TPT. 3
 TPT. 4
 TEN. 1
 TEN. 2
 TEN. 3
 S. TEN.
 PNO.
 BASS
 D. S.

148 149 150 151 152 153 154 155 156 157

157

A. SX.

A. SX.

T. SX. 1

T. SX. 2

B. SX.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

PNO.

157

Q#49 e♭411 Q#49 e♭411 Q#49 e♭411 Q#49 e♭411

BASS

157

D. S.

157

1 2 3 4 5 6 7 8 9 10 11 12

A. SX. 1 ¹ ^A PLAY 1ST X ONLY - OPTIONAL REPEAT

A. SX. 2 ¹ ^A PLAY 1ST X ONLY - OPTIONAL REPEAT

T. SX. 1 ¹ ^A PLAY 1ST X ONLY - OPTIONAL REPEAT

T. SX. 2 ¹ ^A PLAY 1ST X ONLY - OPTIONAL REPEAT

B. SX. ¹ ^A PLAY 1ST X ONLY - OPTIONAL REPEAT

1ST TIME ONLY - OPTIONAL REPEAT

TPT. 1 ¹ ^A 1ST TIME ONLY - OPTIONAL REPEAT

TPT. 2 ¹ ^A 1ST TIME ONLY - OPTIONAL REPEAT

TPT. 3 ¹ ^A 1ST TIME ONLY - OPTIONAL REPEAT

TPT. 4 ¹ ^A A m9 B^b13(b9) B13(b9) C m9 A/C# D m9 A/E^b E7^(#9) G13(b9) F#7(#9) B m9

TBN. 1 ¹ ^A PLAY 1ST X ONLY - OPTIONAL REPEAT

TBN. 2 ¹ ^A PLAY 1ST X ONLY - OPTIONAL REPEAT

TBN. 3 ¹ ^A PLAY 1ST X ONLY - OPTIONAL REPEAT

B. TBN. ¹ ^A PLAY 1ST X ONLY - OPTIONAL REPEAT

PNO. ¹ ^A G m9 A^b13(b9) A13(b9) B^b m9 G/B C m9 C/D^b D7^(#9) F13(b9) E7(#9) A m9

TRUMPET SOL. 2 ¹ ^A TRUMPET SOL. 2 OPTIONAL REPEAT

BASS ¹ ^A G m9 A^b13(b9) A13(b9) B^b m9 G/B C m9 C/D^b D7^(#9) F13(b9) E7(#9) A m9

TRUMPET SOL. 1 ¹ ^A TRUMPET SOL. 1 OPTIONAL REPEAT

D. S. ¹ ^A TRUMPET SOL. 1 OPTIONAL REPEAT

A. SX.
 A. SX.
 T. SX. 1
 T. SX. 2
 B. SX.
 TPT. 1
 TPT. 2
 TPT. 3
 TPT. 4
 TBN. 1
 TBN. 2
 TBN. 3
 B. TBN.
 PNO.
 BASS
 D. S.

Ebmaj9(#11) Em11 Dm11 A/C# C13sus Bm7(#9) Bbm7(#9) Am9 B7#9/C# Em11 Fbm7(#11) G#7 Am11
 Ebmaj9(#11) Dm11 Cm11 G/B Bbm13sus Am7(#9) Bbm7(#9) Gm9 A7#9/C# Dm11 Ebm7(#11) F#7 Gm11

163

A. SX.

A. SX.

T. SX. 1

T. SX. 2

B. SX.

TPT. 1

TPT. 2

TPT. 3

TPT. 4

TEN. 1

TEN. 2

TEN. 3

B. TEN.

PNO.

BASS

D. S.

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A. Sax

A. Sax

T. Sax 1

T. Sax 2

B. Sax

TPtr. 1

TPtr. 2

TPtr. 3

TPtr. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

PNO.

BASS

D. S.

139

HOEN BACKGROUND

HOEN BACKGROUND

SAX HORN

CHORDS: A m7, Bb13(b9), B13(b9), Cm7(b9), A/C#, D m7(b9), A/Eb, E7(b9)/b13, G13sus, F#7(b9), B m7, A m7, A13(b9), A13(b9), Bb m7(b9), G/B, Cm7(b9), C/D, D7(b9)/b13, F13sus, E7(b9), A m7

A. SX
 A. SX
 T. SX. 1
 T. SX. 2
 S. SX
 TPT. 1
 TPT. 2
 TPT. 3
 TPT. 4
 TBN. 1
 TBN. 2
 TBN. 3
 S. TBN.
 PNO.
 BASS
 D. S.

E♭maj9(♯11) E♭maj9 D♭maj9 A/C♯ C13sus6 B♭maj7(♯9) B♭maj7(♯9) A♭maj9 B7b9/C♯ E♭maj9
 D♭maj9(♯11) D♭maj9 C♭maj9 G/b B♭13sus6 A♭maj7(♯9) A♭maj7(♯9) G♭maj9 A7b9/C♯ D♭maj9
 BAND HIT

111

A. SX

A. SX

T. SX. 1

T. SX. 2

B. SX

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TEN. 1

TEN. 2

TEN. 3

B. TEN.

PNO.

BASS

D. S.

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A. SX. 1
 A. SX. 2
 T. SX. 1
 T. SX. 2
 S. SX.
 TPR. 1
 TPR. 2
 TPR. 3
 TPR. 4
 TBN. 1
 TBN. 2
 TBN. 3
 S. TBN.
 PNO.
 BASS
 D. S.

A79/D# EWH FWH#H G#7 AWH A#WH#H AWH FWH5 AWH FWH

GWH A79/C# DWH E#WH#H F#7 GWH G#WH#H GWH E#WH5 GWH E#WH

GWH A79/C# DWH E#WH#H F#7 GWH G#WH#H GWH E#WH5 GWH E#WH

TEHMOONE HITS

A. SX. 1 A ON CUE
 A. SX. 2 A ON CUE
 T. SX. 1 A ON CUE
 T. SX. 2 A ON CUE
 B. SX. A ON CUE
 TPT. 1 A ON CUE
 TPT. 2 A ON CUE
 TPT. 3 A ON CUE
 TPT. 4 A ON CUE
 TBN. 1 A ON CUE
 TBN. 2 A ON CUE
 TBN. 3 A ON CUE
 B. TBN. A ON CUE
 PNO. A ON CUE
 BASS A ON CUE
 D. S. A ON CUE

E FLAT SUS MA 7 (No 5th)/A F#m7b9 A^bm7(11) A Aeolian E FLAT SUS MA 7 (No 5th)/A F#m7b9 A^bm7(11) A Aeolian E FLAT SUS MA 7 (No 5th)/A F#m7b9 A^bm7(11)

D FLAT SUS MA 7 (No 5th)/G E^bm7b9 G^bm7(11) G Aeolian D FLAT SUS MA 7 (No 5th)/G E^bm7b9 G^bm7(11) G Aeolian D FLAT SUS MA 7 (No 5th)/G E^bm7b9 G^bm7(11)

A. SX. 1
 A. SX. 2
 T. SX. 1
 T. SX. 2
 B. SX.
 TPT. 1
 TPT. 2
 TPT. 3
 TPT. 4
 TBN. 1
 TBN. 2
 TBN. 3
 B. TBN.
 PNO.
 BASS
 D. S.

AEOLIAN E FLAT SUS MA 7 (NO 5TH)/A F#MA9 A#MA7(HH) AEOLIAN E FLAT SUS MA 7 (NO 5TH)/A F#MA9 A#MA7(HH) AEOLIAN
 GAELIAN D FLAT SUS MA 7 (NO 5TH)/G EbMA9 GbMA7(HH) GAELIAN D FLAT SUS MA 7 (NO 5TH)/G EbMA9 GbMA7(HH) GAELIAN

A. SX. 1
 A. SX. 2
 T. SX. 1
 T. SX. 2
 S. SX.
 TPT. 1
 TPT. 2
 TPT. 3
 TPT. 4
 TBN. 1
 TBN. 2
 TBN. 3
 S. TBN.
 PNO.
 BASS
 D. S.

E FLAT SUS MA 7 (No 5th)/A F#m7b9 A#m7(b9) A Aeolian E FLAT SUS MA 7 (No 5th)/A F#m7b9 A#m7(b9) A Aeolian E FLAT SUS MA 7 (No 5th)/A F#m7b9 A#m7(b9) A Aeolian E FLAT SUS MA 7 (No 5th)/A F#m7b9 A#m7(b9) A Aeolian

D FLAT SUS MA 7 (No 5th)/G Ebm7b9 Gb7(b9) G Aeolian D FLAT SUS MA 7 (No 5th)/G Ebm7b9 Gb7(b9) G Aeolian D FLAT SUS MA 7 (No 5th)/G Ebm7b9 Gb7(b9) G Aeolian D FLAT SUS MA 7 (No 5th)/G Ebm7b9 Gb7(b9) G Aeolian

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A. SX.

A. SX.

T. SX. 1

T. SX. 2

S. SX.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TBN. 1

TBN. 2

TBN. 3

S. TBN.

PNO.

BASS

D. S.

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Aeolian E Flat Sus Ma 7 (No 5th)/A F#m7b9 A b7(b9#11) Aeolian E Flat Sus Ma 7 (No 5th)/A F#m7b9 A b7(b9#11) Aeolian
 G Aeolian D Flat Sus Ma 7 (No 5th)/G E b7m7b9 G b7(b9#11) G Aeolian D Flat Sus Ma 7 (No 5th)/G E b7m7b9 G b7(b9#11) G Aeolian
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A. SX.

OPEN DRUM SOL.

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A. SX.

OPEN DRUM SOL.

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ON CUE

T. SX. 1

OPEN DRUM SOL.

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T. SX. 2

OPEN DRUM SOL.

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ON CUE

B. SX.

OPEN DRUM SOL.

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ON CUE

TPT. 1

OPEN DRUM SOL.

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TPT. 2

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TPT. 3

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TPT. 4

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TBN. 1

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D. S.

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ON CUE

SET-UP BAND ENTRANCE

D FLAT SUB MA 7 (NO STR)/G

E^b MA 9

G^b MA 7(##)

GAELIAN

D FLAT SUB MA 7 (NO STR)/G

E^b MA 9

G^b MA 7(##)

D 7(##)

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A. SX.

A. SX.

T. SX. 1

T. SX. 2

B. SX.

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TBN. 1

TBN. 2

TBN. 3

B. TBN.

PNO.

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BASS

D. S.

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G^bW⁷(F#) GAEOLIAN D Flat SUS MA 7 (No Str)/G E^bW⁷(F#) G^bW⁷(F#) GAEOLIAN D Flat SUS MA 7 (No Str)/G E^bW⁷(F#)

G^bW⁷(F#) GAEOLIAN D Flat SUS MA 7 (No Str)/G E^bW⁷(F#) G^bW⁷(F#) GAEOLIAN D Flat SUS MA 7 (No Str)/G E^bW⁷(F#)

A. SX.
 A. SX.
 T. SX. 1
 T. SX. 2
 B. SX.
 TPT. 1
 TPT. 2
 TPT. 3
 TPT. 4
 TBN. 1
 TBN. 2
 TBN. 3
 B. TBN.
 PNO.
 BASS
 D. S.

G^b M7(9#11) GAELIAN G^b M7(9#11) GAELIAN G^b M7(9#11)

TEOHOME CHORD - LET CYMBALS RING

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This Treatise was typed by the author.